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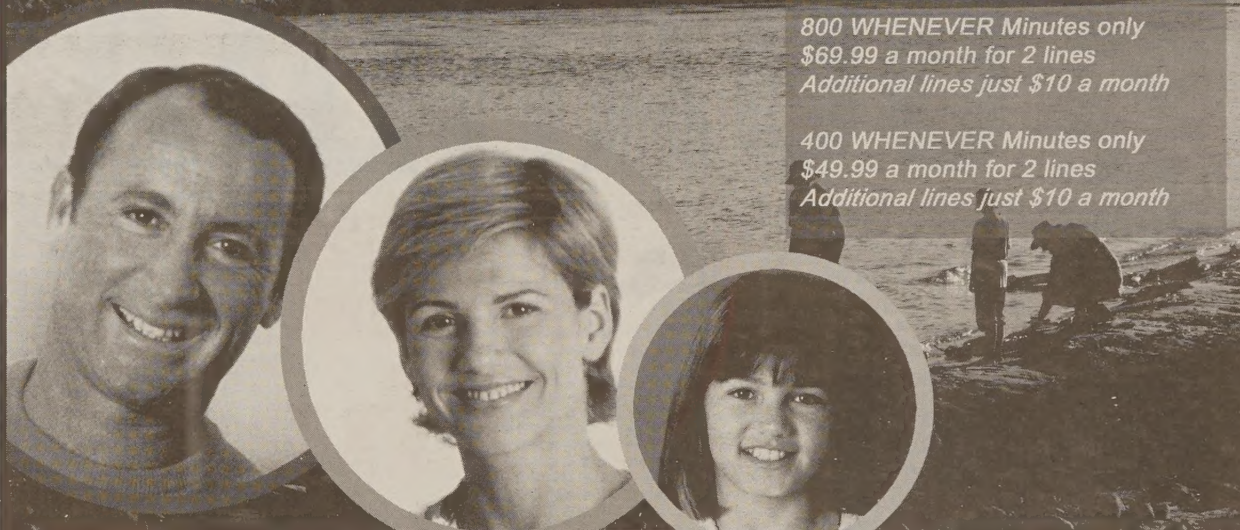


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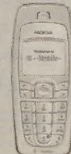


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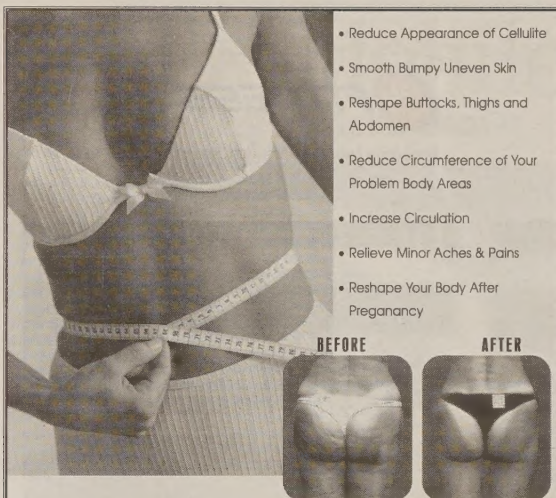
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in this issue

I got arrested once for conspiracy to loiter. A hell of a crime, one of the best on my modest, but respectable rap sheet. Think about it: I must have been getting together with another person or persons (apparently undicted co-conspirators) and whispering something like, "Hey, let's go over there and hang out."

The fact that my alleged offense took place inside a public place — the Federal Building at 450 Golden Gate — didn't seem to matter to the cop who nailed me, nor did the fact that I was wearing a press pass and interviewing the participants in a demonstration. "Conspiracy to loiter," he barked, as he snapped the cuff on me and I asked, as politely as possible, what I had done to offend the United States of America.

It seems funny now, and of course, it was pretty funny back then, in the early 1980s. Bruce B. Brugmann made a few, ahem, gentle calls to the head of the Federal Protective Service, which released me after about an hour or so, and a friendly lawyer in the federal Public Defender's Office got the charges dismissed. For years I kept the citation record up on my wall.

But today it would be no joke: conspiracy to do anything on federal property is a felony — and today, under what we're calling the new police state, a federal felony arrest, even an utterly bogus one, would trigger all sorts of ugly things that would haunt me for years to come.

That arrest would go into an electronic database that, combined with a few other things the database knows about me, could very well create a profile of someone who shouldn't be allowed to fly on airplanes. It could wind up in a Federal Bureau of Investigation file that would be used as justification to read my e-mail or search my house without my knowledge or permission.

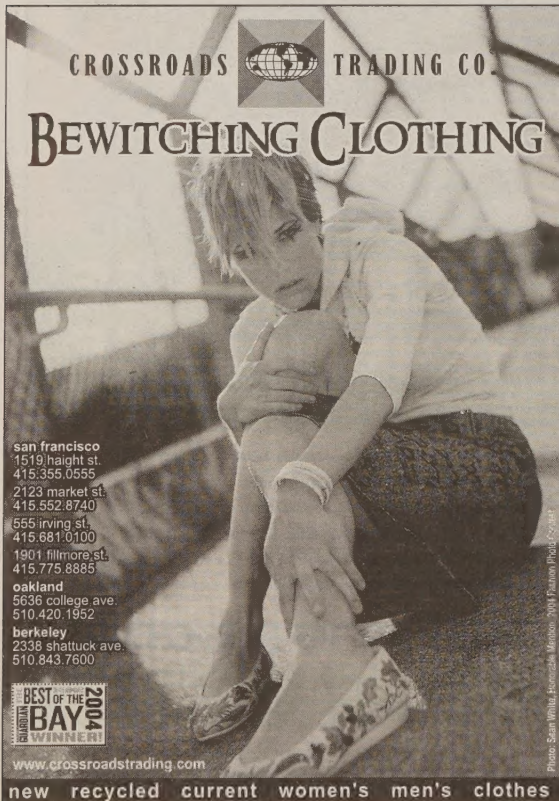
If Proposition 69 passes this fall, the felony arrest would automatically trigger a requirement that my DNA be collected and put into the database too.

I'm not paranoid. Really, I'm not. This kind of stuff is going on all the time. And it's about to get worse. As we describe in this special 38th-anniversary issue, the secret police matrices, the new supposedly "non-lethal" weapons (including microwave beams and mass druggings), and the high-tech surveillance and harassment of activists are as bad as anything from the COINTELPRO days. Probably worse.

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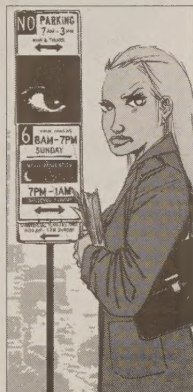
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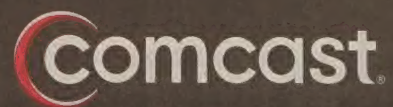
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letters to the editor

No on B, Yes on I

We rely on you to make proposition recommendations based on a thorough analysis that we don't have time to do ... or else on common sense [Endorsements, 10/6/04]. You really missed the boat on Propositions B and I. Prop. B should have been named the "BS" proposition, for "bate and switch," or "J&J," for Jim Lazarus and Jim Haas, two well-known city operatives who developed the proposition and who are promoting their respective projects: restoration of the old San Francisco mint and installation of the Austin organ at Halliday Plaza on the Embarcadero. That's all the proposition is about; let the citizens judge, if they are given the info, which they are not, whether the projects are worthwhile. The other projects are highlighted as possible — actually, teasers — if they "have available sufficient monies together with the bond proceeds to ensure the completion of the project prior to application for a portion of the project ... etc." How much money do you think folks in the less economically advantaged communities who are promoting projects such as the Geneva Car Barn Building or the Bayview Opera House will be able to raise while competing with the likes of the economically well-connected J&J?

Prop. I is a small and imperfect step in the right direction — i.e., toward accountability. It simply asks what the economic implications are of any piece of legislation that is presented to the supervisors. As we practice government now, I surely don't know, and I doubt that you know.

Franco Mancini
San Francisco

Haaland in District 5

I am a rank-and-file health care activist in Service Employees International Union Local 790 who has had the pleasure of working very closely with Robert Haaland for the past two years. Robert has been our San Francisco political organizer, helping us figure out how to effectively pressure City Hall for the valuable services provided by city workers. He has also effectively helped us understand the issues of tenants and the LGBT community, and how we can all work together.

Robert should get the No. 1 vote for supervisor in District 5. As I experienced it within our union, Robert's style is to help people focus on their priorities, then figure out how to win victories and understand "the system" of City Hall. He doesn't do behind-the-scenes deals. When hospital workers heard that the health director and mayor were proposing, for the third year in a row, to cut the number of medical interpreters at San Francisco General by 50 percent, Robert helped us come up with a winning strategy that mobilized interpreters, nurses, doctors, and community advocates to lobby the Board of Supervisors and get back the funding.

Robert is about bringing together people who don't always see eye to eye to build real power for progressive change. There are certainly some other good candidates in District 5. I encourage people to use their second- and third-ranked choices for the others.

Ed Kinchley
San Francisco

Kim for school board

Every election I vote pretty much the straight Bay Guardian ticket, and this year won't be much different. But with all

due respect for the Bay Guardian's endorsements this year, I think you missed a great opportunity by not pushing Jane Kim for the San Francisco school board.

I know, most of us would rather be dipped head-first into a tub full of Dick Cheney's abdominal juices than read about a school board race, but Jane really is a great choice for the position. She brings fresh blood, new ideas, and a youthful perspective to the race, but she has great experience — she's the youth program director at the Chinatown Community Development Center, where she's developed award-winning advocacy and after-school programs. It's a testament to her work that so many of the students she works with, most of whom normally don't care about politics, have volunteered for her campaign so enthusiastically. They know she'll represent them well on the board.

Although the Bay Guardian may have declined to endorse Jane this time, she has the endorsement of many prominent progressives, including Matt Gonzalez, Chris Daly, and Jeff Adachi, as well as current board members Eric Mar and Mark Sanchez, whom the Bay Guardian endorsed. While the Bay Guardian's choices are good, I urge voters to cast their ballots for Jane Kim.

Mateo Burch
San Francisco

Truth of the strike

Thanks for Jeanette Huang's brief, heartfelt article regarding the hotel strike ["The \$273 Question," 10/6/04]. I deeply appreciate seeing the truth of the matter in print. I wish the San Francisco Chronicle and the San Francisco Examiner would make an attempt at bringing out the issues as well, rather than focusing on the awful "noise" being made by the strikers. I have the feeling my letter to those papers will not appear in print.

Lani Eberhardt
San Francisco

For the record

In "The Magical Fruit" (9/29/04), an illustration credit for Gregg Gordon for Gigart.com was inadvertently omitted.

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TROUBLETOWN'S

HELPFUL STATE-BY-STATE VOTER GUIDE BY LLOYD DANGLE

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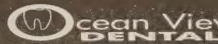
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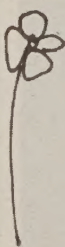


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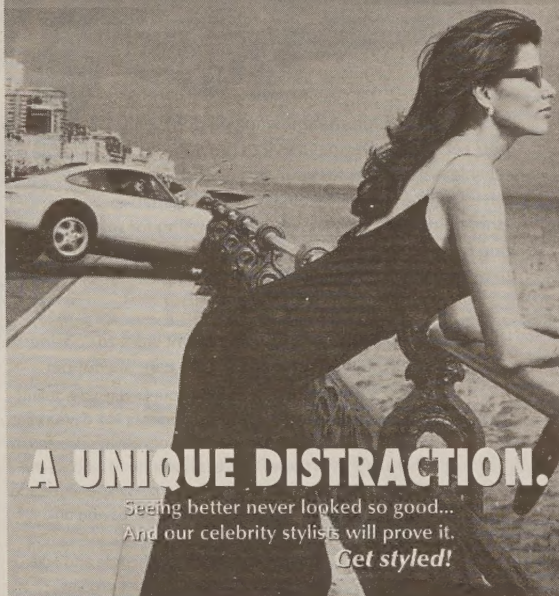
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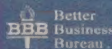
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opinion by bob kearney

Prop. 69: Be very afraid

Current California law requires the collection, testing, and storage of DNA from serious and violent felons to help with solving crimes — or exonerating people wrongfully convicted. So why do we need Proposition 69, which would require law enforcement officers to take DNA samples from *everyone* arrested for *any* felony — even if they're never convicted or even charged — and enter their genetic profiles in the state's felony database along with convicted kidnappers, rapists, murderers, and child molesters?

We don't. That's why the Privacy Rights Clearinghouse, the ACLU, and other groups are urging Californians to vote against Prop. 69.

Under Prop. 69, anyone arrested for any felony, including nonviolent crimes such as trespassing, shoplifting, or writing a bad check, gets put in California's huge criminal database. Any person considered a suspect in a crime, detained at a political rally, or brought into a police station due to mistaken identity will become subject to an unavoidable loss of personal privacy by having to provide a sample of their DNA to the police.

Each year in California, more than 50,000 people are arrested for felonies — but are never actually charged with a crime. This includes political protesters, strikers on picket lines, and youths caught shoplifting for the first time.

Taking someone's DNA provides much more than a genetic "fingerprint." Your DNA exposes the most intimate details of your personal and family medical history, including predispositions to substance addiction, criminal activity, even sexual orientation. In the wrong hands, your DNA information can expose you to devastating consequences.

To make matters worse, Prop. 69 makes it extremely difficult for you to get your DNA profile removed from this database, even if you're innocent. Under Prop. 69, you'll have to take the following steps to have your record expunged:

- Send a formal request to the trial court of the county in which you were arrested.
- Send a formal request to the DNA laboratory of California's Department of Justice.
- Send a formal request to the prosecuting attorney

of the county in which you were arrested, or convicted or adjudicated, with proof of service on all parties.

Under Prop. 69, however, the court can still deny your request — a decision that cannot be appealed.

Trapping thousands of innocent people in this nightmare world will do nothing to solve violent crime. It may, in fact, impede it. Prop. 69 requires the immediate processing of 500,000 DNA samples of nonviolent felony offenders, and the eventual testing of tens of thousands of people arrested, but never charged or convicted, each year. This is expected to overwhelm California's already beleaguered DNA-testing system. It will cost the state literally hundreds of millions of dollars to implement, at a time when basic funding for police and fire protection is being cut.

Prop. 69 is being pushed by California's law enforcement establishment, from prosecutors, prison guards, and police to Attorney General Bill Lockyer and Gov. Arnold Schwarzenegger. The campaign against Prop. 69 has been endorsed by a broad range of organizations, from the League of Women Voters to the California Democratic Party, the California Labor Federation, the NAACP, the Council for Responsible Genetics, and the ACLU. Prop. 69's proponents have already spent more than \$1 million to pass this initiative, and they plan to spend more. While Prop. 69's opponents have the facts on their side, they have no budget and are relying on a word-of-mouth campaign. We need your help! Here's how:

Download a fact sheet on Prop. 69 from our Web site, www.protectmydna.com. Take it to community meetings and e-mail it to family and friends. When we get the word out about Prop. 69, we know we can win.

E-mail us at info@protectmydna.com and include your e-mail address. We'll send you flash alerts so you can inform your network of family and friends about this dangerous invasion of privacy.

Call (415) 621-1192 and volunteer. Vote no on Prop. 69! ❖

Bob Kearney is the associate director of the American Civil Liberties Union of Northern California.

editorials

The war at home

The crackdown on civil liberties in this country since Sept. 11, 2001, has been astonishing in both breadth and depth, taking place on federal, state, and even local levels, in so many different types of legislation, court decisions, and executive decrees that it's daunting just to keep track of it all — much less to do anything about it.

But as Steven T. Jones reports on page 32, there's reason for hope along with all the despair. Since the birth of the Federal Bureau of Investigation in 1908, this country has swung back and forth, often dramatically, between allowing law enforcement to do almost anything it wants and passing tight regulations controlling what the government can do to attack personal privacy and freedom.

Right now we're in a far-rightward swing: in fact, many of the worst abuses of the 1960s — COINTELPRO, the spying on and harassment of activists, the federal plants and agents provocateurs — were just that, abuses. They were against the law. Today much of what people found outrageous in that era would be perfectly legal.

But as the horror stories of the war on terrorism start to emerge, there's increased energy in the movement against what we're calling the New Police State. And beyond all of the battles on the national level, there's a lot that can be done right here at home. A few key fronts:

- **Open government** Secrecy is the friend of the secret police. So fighting for open access to information is a central part of the struggle to end the growing climate of repression. (If you doubt that, just look at all the FBI abuses that have come to light entirely because of the Freedom of Information Act.) Proposition 59, on the state ballot, would enshrine in the state constitution the public's right to know what the government is doing; it's critical that the measure, sponsored by state senator John Burton, pass overwhelmingly. Supporting local sunshine efforts, like the San Francisco Sunshine Task Force's efforts to force the mayor and the city attorney to open up key city records, takes the struggle directly to local government. And every city in the state ought to follow San Francisco's lead and pass a strong local sunshine ordinance.

- **New technology** DNA testing has helped prove

the innocence of some wrongly convicted prisoners — but it can also be a tool of repression. As the American Civil Liberties Union's Bob Kearney points out in an op-ed on this page, Proposition 69 represents a terrible attack on privacy — and the campaign against it is understaffed and underfunded. This is a critical issue, and every activist group in the state ought to be putting time, money, and energy into the No on 69 campaign.

Meanwhile, as Annalee Newitz points out on page 26, innocuous-sounding concepts like radio frequency identification tags have an ominous side to them and ought to be used only under the most limited circumstances (not, for example, in the San Francisco Public Library).

- **Noncooperation** As A.C. Thompson reports on page 28, the San Francisco Police Department is working closely with the state and the federal Department of Homeland Security through a secretive (and semiprivate) police matrix called the Law Enforcement Intelligence Unit that has almost no effective accountability. The supervisors should cut off all funding for that operation — at least until all of the records of what the joint operations are doing are made public and strict (open) guidelines are in place to prevent abuses. Officials in other California cities should do the same. And Attorney General Bill Lockyer, whose office hosts the LEIU, should shut it down until it makes all of its operating records, guidelines, and directives public and agrees to abide by the state's Public Records Act.

- **Accountability** Obviously, defeating President Bush (and thus getting rid of John Ashcroft and the gang) is a top priority — but Democrat Bill Clinton also passed some terrible police-state legislation. If John Kerry wins, activists will have to make it clear that a veteran of the 1960s antiwar movement can't allow the modern equivalent of COINTELPRO to continue. The same message has to go to Democrats in Congress — and the first step is calling for the repeal of the USA PATRIOT Act.

The November election will be a crucial turning point in the nation's history — but the fight against the New Police State doesn't end with the defeat of Bush. That's just the start. ❖

An SFPD gag order?

Let us stipulate: there are some members of the San Francisco Police Department who have made outrageous statements about crime victims, suspects in criminal cases, and especially people who have been shot by the cops. Some of those statements may have prejudiced legal cases, and they certainly damaged innocent people's reputations and made the department look terrible.

It's well within police chief Heather Fong's authority to make it clear to every member of the force that defaming the character of, for example, the victim of a police shooting is neither appropriate nor acceptable. But that doesn't mean the department should clamp the equivalent of a gag order on members of the force or should shift control of all information to the Public Affairs Office.

The new draft guidelines on public information that were sent to the Police Commission last week represent a subtle but significant change in the way the SFPD relates to the public. Some of the changes are

clearly the result of community pressure over the negative statements some police officers made in the Cammerin Boyd shooting, and that's fine. But there's every indication that Fong wants to prevent front-line officers, particularly inspectors on a case, from talking directly to the news media. And she doesn't want police commanders to release detailed information about crimes and arrests (the way Bayview Station captain Rick Bruce has been doing) to the press or the public. She wants all of that to go through the Public Affairs Office — which can carefully control the spin (and often delay the release of documents).

The current guidelines were drafted with input from all sorts of organizations, including the American Civil Liberties Union. The new version came to the commission with little or no public input at all. The commission should send the proposals back to the department and ask it to meet with community and news media groups and rewrite the rules to ensure there's more, not less information flowing out of the SFPD. ❖

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Math problems

City College football team gets temporary reprieve from suspension, but questions about its trip to Samoa linger

By Latonya Smith

While the question of whether the City College of San Francisco's football team will be able to participate in post-season play has now been answered by a judge's decision to issue a temporary stay of its suspension, other issues surrounding this scandal remain a murky mess.

At a time when the City College Board of Trustees is considering a facilities lease agreement that would generate \$14 million for the City College Foundation (see "Field of Schemes," 9/22/04), even the elected trustees can't get straight answers on why that strange funding arrangement is necessary, whether there's adequate oversight for the \$18 million a year the foundation raises and oversees, and whether the foundation played a role in funding the football team's allegedly illegal recruiting trip to American Samoa last year (see "Away Game," 10/6/04).

That trip got the wildly successful football team suspended from postseason play by the Community College League of California's Commission on Athletics, but the college filed a lawsuit challenging the decision. While not ruling on the validity of the recruiting charges, Sacramento Superior Court judge Judy Hersher granted the college's request for a temporary stay Oct. 15, allowing the football team to continue with its season, including December playoffs (which will probably have begun by the time a final verdict is issued).

Yet it's still unclear who funded that trip and how much it cost. Commission attorney Andrew Castricone said the college has avoided answering that question, even when asked directly by the commission. When asked by the *Bay Guardian*, the only answers given by Chancellor Phillip Day were "private fundraising" and "corporate sponsorships." Trustees Milton Marks III and Julio Ramos said they don't know exactly how the funding worked, and neither football coach George Rush nor foundation president Eunice Azanni returned our phone calls.

Such questions come as the college is using \$25 million in public bond money

to build a state-of-the-art gymnasium complex, called the Health and Wellness Center, with lease money on the complex going to the foundation. What makes some trustees uncomfortable is that the money from a plan to lease the field to Lick-Wilmerding High School isn't overseen by the board but by a nonprofit corporation that's tax-exempt and legally separate from the college. The foundation's stated mission is to promote and assist the educational services of the college.

At an Oct. 13 board meeting, where trustees discussed the Lick-Wilmerding proposal, there were concerns about the millions of dollars going into a private fund overseen by the foundation instead of the board.



Huddle up: The City College of San Francisco Rams football team will likely be able to participate in postseason play after a judge issued a temporary stay against the team's suspension for an allegedly illegal recruiting trip to American Samoa.

Lick-Wilmerding would pay \$3 million up front and \$125,000 a year for 25 years into a fund managed by the foundation. The district estimates that the money, once invested, will eventually total nearly \$14 million. In exchange, Lick-Wilmerding would have access to the facilities — scheduled for completion at the Ocean Avenue campus in 2008 — when they're not in use by the college.

"The real issue is not about the amount of money but what the role of the board will be," trustee Johnnie Carter Jr. said at the meeting.

Ramos expressed apprehension about the safeguards currently in place concerning the foundation and said he wanted to be assured that there was appropriate transparency in the foundation's dissemination of money.

"It's [the foundation,] not the college, and that's my concern," Ramos said. "We're being bypassed."

And it's not quite clear when or if safeguards will be put into place.

Marks said he'd been trying to organize a joint meeting between the trustees and the foundation's board for three years to open up the process, but his attempts had been thwarted.

"We need to find out why the foundation would be hesitant," Marks later told us. "I'm not trying to do anything that's threatening to them."

Marks is optimistic that a joint meeting will take place in the near future. Day said he felt confident about the current working relationship between the foundation and the college, even citing a get-together at his house six months ago, attended by members of both groups.

Day made it clear that more funding partnerships like the one with Lick-Wilmerding are planned. As City College builds more facilities, they'll have to be leased to private groups in order to fund their maintenance and upkeep, as the \$1 million currently earmarked for maintenance isn't enough to cover even the buildings that already exist. Which poses the question: why build multi-million-dollar facilities that contain Olympic-size swimming pools and all-weather practice fields if there are no revenue sources in place to maintain them?

When Ramos asked if maintenance on the new Health and Wellness Center could be funded without the Lick-Wilmerding money, vice-chancellor of finance Peter Goldstein said it couldn't.

A final decision on the Lick-Wilmerding deal could come at the board's Oct. 28 meeting. ♦

E-mail news@sfbg.com.

THIS MODERN WORLD

by TOM TOMORROW



TRAIL MIX



McGoldrick finds unlikely allies in his fight against downtown It isn't Sup. Jake McGoldrick alone against the big boys from downtown anymore. There's been so much money and negativity in the recent anti-McGoldrick smear campaign from downtown-funded independent expenditure committees (see Trail Mix, 9/15/04 and 9/22/04) that it seems to be worrying even his District 1 opponents — for varying reasons.

In what was meant to be a press conference with just him and McGoldrick, candidate David Heller stood up Oct. 15 to express his disappointment with the increasing negativity of the race and to tell the downtown groups, "Please stop your work in District 1. And we mean that. We can handle electing our own representatives to the board."

Fellow candidates Leanna Dewaydiak and — surprise! — the downtown-backed Lillian Sing pitched in to repudiate negative campaigning, joining the conference after it had been announced. Naturally, sparks flew, with Dewaydiak playing mediator between McGoldrick and Heller on one side and Sing on the other.

Sing claimed that she had returned all donations from the downtown groups and insisted that Ethics Commission statutes prevent her from talking to the groups directly, as McGoldrick requested her to do. Yet the main groups attacking McGoldrick — the Golden Gate Restaurant Association, SFSOS, and the Small Property Owners Association — are closely allied to Mayor Gavin Newsom, who is backing Sing, and to Eric Jaye, who's been campaign manager for both Newsom and Sing.

Sing's claim of having returned money can't be verified until the next reporting period, but as of the last report on Oct. 5, Sing showed a whopping \$198,000 in donations, much of that from the usual downtown suspects. Heller ended the press conference on this question: how could a relative newcomer to the Richmond have raised so much in campaign funds?

Yet Sing used the press conference to plead her innocence, producing a "clean campaign pledge" she, Dewaydiak, and Heller eventually signed before witnesses. McGoldrick won't sign the pledge, telling the *Bay Guardian* it's easy for Sing to stay clean when she has people to do the dirty work for her.

"It's hypocritical, disingenuous, and phony," he told us. "She had a complete chance two months ago to stop this smear campaign. She refused. If she goes to her backers and surrogates with a general letter for them to sign, asking them to stop the anti-Jake campaign, then I'll consider signing her pledge."

SFSOS head Wade Randlett didn't return our calls, but GGRA director Kevin Westlye told us, "The Golden Gate Restaurant Association PAC has always and will continue to carefully evaluate each potential piece before distribution. With that said, we remain opposed to the reelection of Supervisor McGoldrick." (Jeanette Huang)

If a report doesn't get issued, is it still a report? With the presidential election just weeks away, a new draft report by the U.S. Commission on Civil Rights "finds that President Bush has neither exhibited leadership on pressing civil rights issues, nor taken action that matched his words."

If you didn't hear about the report, well, you aren't alone. That's because the commission has bowed to political pressures and de-

cided to sit on the scathing, 181-page document until after the presidential election. But you can read it at www.usccr.gov/pubs/bush/bush04.pdf — and pass it on to friends.

Among other findings, the report states that Bush gave less funding for government programs dealing with civil rights than the two previous administrations, failed to prevent racial profiling after 9/11, ignored inequality in education, and took two years to allocate funds for election reform. (Laura Allen)

When they say Big Tobacco, they mean BIG TOBACCO Publicizing Big Tobacco's alleged role in funding Proposition 64 — which would prevent citizens from being able to sue to enforce laws protecting consumers and the environment — activists on Oct. 14 placed a 15-foot inflatable cigarette box with "A Public Health Warning: No on 64" in front of City Hall. Yet Philip Morris offered an even better attention-getter the same day of the publicity stunt when it donated \$100,000 to the Yes on 64 campaign. "This is the smoking gun that shows that big tobacco, along with big oil and big banks, are the real beneficiaries of Proposition 64, not the small businesses being portrayed in TV ads," Carmen Balber of Election Watchdog said in a statement, besting the comment that Center for Environmental Health director Michael Green made at the event: "We're here today to educate the public about the fact that Prop. 64 is designed to protect corporations and threaten public health." (Allen)

Ranked choice is a rank experience for local Democratic Party Two weeks before Election Day, ranked-choice voting has already been a tumultuous experience for the San Francisco Democratic Party.

Last month the Democrats gave top-ranked endorsements to Sups. Jake McGoldrick and Sean Elsbernd and Robert Haaland in the three most competitive local races, after some bitter infighting over a decision that may decide the outcome in all three races.

Now the Democratic County Central Committee has to decide if it's going to display photographs of only its first-choice endorsements or feature all of them in its voter guide, which gets mailed to 165,000 voters throughout the city. The problem with including all of the endorsements in the voter guide is that it waters down the impact of the top-ranked endorsement. And some of these races are so close, it's almost impossible to predict who will win.

The decision is a lose-lose proposition for the DCCC, which has already been criticized for handling the decision poorly. And the worst part about it is the sharpest criticism has come from Democrats themselves.

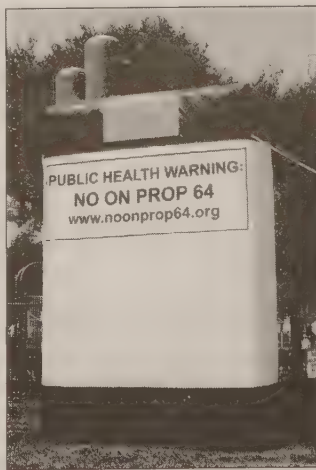
"What we have right now is a fraudulent representation of the Democratic Central County Committee's choices with regards to the supervisor races," Tom Hsieh told the *Bay Guardian*. In response, Haaland and McGoldrick supporters say Hsieh and others who want to change the voter guide are just trying to help elect Lillian Sing in District 1.

So far nobody disputes that the party didn't follow its own competitive bidding process, instead using consultants Jim Rivaldo and Jim Stearns, who both represent candidates featured in the voter guide. It's also generally agreed that party chair Leslie Katz and Rivaldo designed the voter guide with little or no input from other DCCC reps, raising the specter that campaign consultants had undue influence on how it was created.

Katz is in China participating in a friend's wedding and couldn't be reached for comment. Rivaldo said all of his work was authorized and approved by Katz.

But that hasn't stopped several candidates — including Dan Kalb, Bill Barnes, and Pat Lahey — from challenging the voter guide, which now only features photographs of the top-ranked candidates. The names of second- and third-ranked choices appear on the back of the guide.

The DCCC was scheduled to decide on the final design Oct. 19, after our press time. The voter guide is expected to hit mailboxes Oct. 28. (Matthew Hirsch)



Stop smoking: An oversize, inflatable cigarette

pack showed up outside City Hall Oct. 14, warning voters not to give up their rights to sue tobacco companies and other corporate villains.

Where the sun don't shine

San Francisco school board fails to adopt open-government policy

By Tali Woodward

The San Francisco Board of Education decided Oct. 12 not to abide by the Sunshine Ordinance, a local law approved by voters five years ago, broadening citizen access to government records and meetings. The board instead adopted a weaker measure saying that it will form a committee to "develop recommendations for an open government policy" and report back to the board by May.

"It's just kind of bewildering to me as a public agency that's constantly talking about these great strides we've made," Sarah Lipson, who coauthored the original proposal with fellow board member Mark Sanchez, said of the board's rejection of the stronger measure. "It makes it look like there's something to hide. Why people who've been on the board and have seen corruption and backroom deals [under the former superintendent] wouldn't want more transparency is beyond me."

It took a long time for the public to learn about financial shenanigans in the school district in the late 1990s. And even though current superintendent Arlene Ackerman took an aggressive approach and called in government investigators to look into several contracting scams, there's never been a public accounting of exactly how much money was lost or where it all went.

The school district isn't automatically governed by the sunshine law, because it's technically a state agency. Lipson's original proposal, introduced Sept. 14, would have required compliance "in all areas that are not inconsistent with state law and do not involve confidential student records or violate student privacy."

But when the measure was considered at the board's Rules Committee meeting Oct. 6, board president Dan Kelly suggested stripping the measure of its stricter language.

"Resolutions like this come up every two years," at election time, Kelly later told the *Bay Guardian*. "I think it's put forward to get some political capital ... and doesn't give adequate thought or deliberation to the matter."

He also said that while sunshine is important, the district doesn't have a problem with openness, saying that "I can count on one hand the number of times someone has complained to me about not getting information — in 14 years."

After its Rules Committee editing, the resolution simply stated "it is the intent of the board to develop an open government policy" and set up a committee to look into it. The replacement measure also substituted a clause stating, "Any staff member may freely speak with or provide public information to the press and public without prior permission from, or consultation with, the superintendent or any other supervisor," with a vague affirmation of "the First amendment rights of all staffers."

This touches on a persistent board disagreement. Lipson, Sanchez, and committee member Eric Mar say that the district's policy of requiring staff to contact the central office before speaking to the media restricts the flow of information and constitutes a gag order. Several teachers have told us that they fear retribution if they speak to the press.

Ackerman has long denied that staffers are discouraged from talking to the media. "I have repeatedly communicated to staff in schools and central offices that they should not be afraid of the media but should answer their questions promptly and accurately," she recently told us in writing. "As Superintendent, I am of course interested in the accuracy and completeness of what is reported about our schools.... Therefore, I ask that as a courtesy my office is made aware of media inquiries both so that we can provide additional information as well as resolve issues and problems."

Mar told us he preferred the original language but voted for Kelly's changes because he thought it was the only way to keep the resolution alive. Heather Hiles, who also sits on the Rules Committee, left the meeting early.

When the full board convened Oct. 12, Lipson attempted to get some of the original language back into the measure, but other board members weren't receptive, saying that they needed a thorough evaluation of the possible fiscal impact first.

Lipson was able to add some language about the staff's "right to engage freely in discussion with the media," before the board unanimously approved the watered-down resolution. She describes the rewritten measure as "a slap in the face to the voters of San Francisco. What we're saying is 'Yes, give us more [city] money, but we don't want increased transparency.'"

But Lipson says she will not give up on fuller sunshine and will work with Sup. Tom Ammann, a sunshine advocate who has also served on the school board, to make sure that a stronger policy is established.

"I'm really disappointed by the delays and the watering down," Ammann said. He'd rather not make this into a contentious issue, he said, "but if they can't come to some resolve, I think we have to look at going to the ballot." ♦

E-mail Tali Woodward at tali@sfbg.com.

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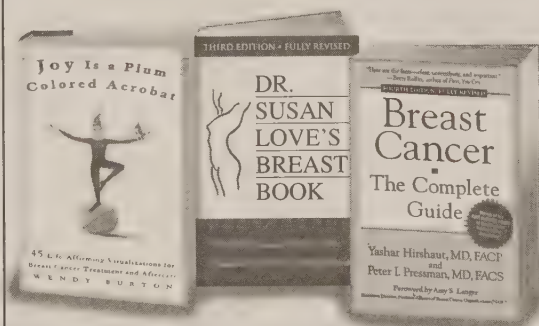
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Judie Fertig Panneton
Three Rivers Press

Breast Cancer for Dummies
Ronit Elk, Ph.D. and Monica Morrow, M.D.
John Wiley & Sons

The Breast Cancer Survival Manual: A Step-by-Step Guide for the Woman with Newly Diagnosed Breast Cancer
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Owl Books

Breast Cancer: The Complete Guide, Fourth Revised Edition
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Dr. Susan Love's Breast Book
Susan M. Love, M.D. with Karen Lindsey
Da Capo Press

Joy Is a Plum Colored Acrobat: 45 Life-Affirming Visualizations for Breast Cancer Treatment and Recovery
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What Your Doctor May Not Tell You About Breast Cancer: How Hormone Balance Can Save Your Life
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alerts by deborah giattina

Celebrate free women

Wednesday, Oct. 20, honor women who have served time for retaliating against their abusers and celebrate the passing of a law that helps reduce sentences for abused women who have been convicted of first- or second-degree murder. Free Battered Women hosts the event, which features testimonies by former prisoners, an art auction, and performances by Roopa Singh and Samsara. 1-4:30 p.m., Women's Building, 3543 18th St., S.F. \$10-\$25. (415) 867-9963, www.freebatteredwomen.org.

Debate on Nader

Wednesday, Oct. 20, Board of Supervisors president Matt Gonzalez argues in favor of voting for Ralph Nader and the growth of a third party, and anti-Vietnam War activist and journalist David Harris contends voting for John Kerry is necessary to defeat George W. Bush, at a debate sponsored by the Infotainment Posse. KPFA-FM's Larry Bensky moderates. 7:30 p.m., Swedish American Hall, 2174 Market, S.F. \$5. (415) 431-7578, www.infotainmentposse.com.

AIDS center fundraiser

Thursday, Oct. 21, help raise money for Positive Resource Center, a nonprofit that provides job training to those living with HIV and AIDS, at a cocktail reception and silent auction honoring the Bay Area Reporter, Sup. Gerardo Sandoval, and other community members. 6:30-9:30 p.m., Hotel Monaco, 501 Geary, S.F. \$100 minimum donation. (415) 865-5545.

Un-Embedded Film Series

Thursday, Oct. 21-Sunday, Oct. 31, the Victoria Theatre hosts the Un-Embedded Film Series, which screens independently made documentaries showing a different side of the Republican National Convention, the war in Iraq, poverty in the United States, and other controversial topics. Victoria Theatre, 2961 16th St., S.F. \$9, \$5 students and seniors (festival pass \$35). (415) 863-7576, www.victoriatheatre.org.

Prop. N forum

Saturday, Oct. 23, Sup. Chris Daly, the San Francisco Labor Council's Alan Benjamin, and Socialist Action newspaper editor Gerry Foley discuss the importance of passing Proposition N, which would make the city of San Francisco officially against the war. 7:30 p.m., Socialist Action Bookstore, 298 Valencia, S.F. \$5, \$3 seniors. (415) 255-1080.

School board campaigns fundraiser

Saturday, Oct. 23, enjoy an evening of musical cabaret, spoken word, and comedy to help keep the San Francisco School Board progressive. Funds go to the campaigns of Mark Sanchez, Eric Mar, and Jane Kim. 7:30-9:30 p.m., Sacred Grounds Cafe, 2095 Hayes, S.F. \$10-\$75 donation. (415) 334-2051.

Get-out-the-vote rally

Sunday, Oct. 24, join the San Francisco Organizing Project and those who are affected by the city's housing and health care crises to call on local and federal leaders to address these issues and to rally for Propositions A and 72. 2:30-4 p.m., Civic Center Plaza, Larkin between Grove and McAllister Sts., S.F. (415) 452-3700.

International Caravan for Justice

Sunday, Oct. 24, the International Caravan for Justice in Juarez and Chihuahua makes a stop in San Francisco to discuss conditions and dangers faced by women along the border. 7 p.m., New College of California Cultural Center, 766 Valencia, S.F. Free. (415) 437-3400, msn@mexicosolidarity.org.

Arts debate in District 2

Monday, Oct. 25, District 2 supervisorial

candidates address questions on the arts in San Francisco at this debate, hosted by the Arts Forum and Magic Theatre. 6-7:20 p.m., Magic Theatre, Fort Mason Center, Building D, third floor, Marina at Laguna, S.F. (415) 430-1140.

District 9 candidates forum

Monday, Oct. 25, candidates for supervisor in District 9 discuss health and human service issues with representative from the San Francisco Human Services Network, an association of more than 90 community-based nonprofits. 6-8 p.m., Centro del Pueblo, 747 Valencia, S.F. (415) 668-0444.

Prop. 72 discussion

Monday, Oct. 25, medical experts discuss the pros and cons of Proposition 72, which would affect the future of health care coverage in California. Check-in 5:30 p.m., program 6-7 p.m., Commonwealth Club of California, second floor, 595 Market, S.F. Free. (415) 597-6705.

Election forum

Tuesday, Oct. 26, International ANSWER sponsors a discussion on the presidential candidates' positions on the Iraq occupation, the history of U.S. policy in the Middle East, the war on the poor, and the perspective of the people's movement after Nov. 2. 7 p.m., Women's Building, 3543 18th St., S.F. \$3-\$10 donation. (415) 821-6545.

Heads Up film series

Tuesday, Oct. 26, "Strong Roots," a personal portrait of Brazil's Landless Workers Movement, is screened as part of the Heads Up Collective's film series "Televising the Revolution." The event benefits the San Francisco Coalition on Homelessness. 8 p.m., El Rio, 3158 Mission, S.F. Donations accepted. (415) 282-3325.

Microfinance in Iraq

Tuesday, Oct. 26, Thelma Tajirian and Brad Swanson discuss the role of microfinance in the reconstruction of Iraq and its repercussions on the everyday lives of Iraqis. 5:30 p.m., World Affairs Council, 312 Sutter, Ste. 200, S.F. \$15, \$10 members. (415) 595-1519.

Ballot party

Wednesday, Oct. 27, get some guidance on this year's ballot measures involving the housing board, noncitizen voting in school board elections, and the renaming of Candlestick Park at a panel discussion sponsored by the Commonwealth Club of California, INFORUM, and the Youth Leadership Institute. 5:30-7:30 p.m., Commonwealth Club of California, second floor, 595 Market, S.F. Free. (415) 597-6705.

Beautification Awards

Wednesday, Oct. 27, San Francisco Beautiful presents its annual Beautification Awards dinner, honoring those who have made environmental and aesthetic improvements to the city. A silent auction is followed by a dinner. 5:30 p.m., Palace Hotel, 2 New Montgomery, S.F. \$150. (415) 421-2608, sfbeautiful.org.

Campaign against Measure Y

Ongoing, Thursdays, meet with members of Education Not Incarceration and Oakland community groups to discuss how to defeat Measure Y, which would prioritize using new taxes to pay for cops over investment in schools and the community. 6-8 p.m., Eastside Art Alliance, 2587 International Blvd., Oakland. (510) 530-2448, www.moonmeasurey.org.

Research assistance by Renee Macalino Rutledge.

Mail items for Alerts to the Bay Guardian Building, 135 Mississippi St., S.F. CA 94107; fax to (415) 255-8762; or e-mail alerts@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 573, for more information. For more events, see the Benefits listings in the Calendar section.

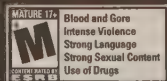
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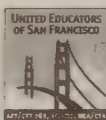
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Bay Guardian sues New Times chain for predatory pricing

By Tim Redmond

The Bay Guardian filed suit Oct. 19 against the *SF Weekly*, the *East Bay Express*, and New Times Newspapers, the Phoenix-based chain that owns the two local weeklies, charging that the nation's largest alternative newsweekly chain had illegally sold advertising below cost in an effort to put the family-owned Bay Guardian out of business.

The suit, filed in San Francisco Superior Court, marks the latest step in a lengthy struggle to stop the New Times papers from using predatory pricing to injure the Bay Guardian.

"We don't dislike competition. We thrive on it," Bay Guardian editor and publisher Bruce B. Bruggmann said in a statement. "But we believe that competitors should play fair — and New Times, like many big corporate chains, is breaking the law and using its considerable national resources in an effort to destroy a locally owned competitor so it will have the San Francisco alternative market to itself."

The Bay Guardian is represented by E. Craig Moody and Richard P. Hill of the San Francisco firm Moody and Hill.

Specifically, the lawsuit alleges that New Times has repeatedly sold ads at less than the cost of producing them — a violation of California Business and Professions Code Section 17043. The Bay Guardian is also charging that New Times papers offered secret deals to some advertisers in an effort to keep them from advertising in the Bay Guardian — a violation of B&P Section 17045.

The state's unfair-business-practices law, which dates back to the 1930s and has its roots in the progressive-reform era of Gov. Hiram Johnson, was designed in part to prevent this exact sort of behavior. "Since the competitor who will lose in any price war is the smallest competitor, and the ultimate loser is the consumer, this variation of the profit motive cannot be tolerated," University of San Francisco law professor J. Thomas McCarthy wrote in a seminal 1968 *USF Law Review* article titled "Whatever Happened to the Small Businessman?"

The law bars companies from selling any product "at less than the cost to the vendor for the purpose of injuring competitors or destroying competition." It allows for treble damages.

New Times, the Bay Guardian lawsuit notes, has a "history of intentionally un-

dertaking anticompetitive actions." In 2003 the U.S. Justice Department and the attorneys general of California and Ohio charged that New Times and Village Voice Media had conspired to shut down competing papers in Cleveland and Los Angeles and create illegal monopoly markets.

A year earlier the Bay Guardian formally warned New Times that it was engaging in illegal predatory pricing.

"The Weekly, using the money and power of a national chain, is trying to crush a locally owned competitor so it can have the San Francisco alternative-weekly market to itself," the Bay Guardian wrote at the time.

Thomas Burke, an attorney with Davis Wright Tremaine, detailed the problems in a Jan. 11, 2002, letter to Weekly publisher Troy Larkin, which noted that "the evidence ... demonstrates, vividly and unambiguously, the degree to which *SF Weekly* and New Times remain desperate to drive the Bay Guardian out of business."

The letter listed a series of specific instances in which the Weekly had offered steep discounts to advertisers, selling ads at far below the normal market rate, in an effort to keep them from advertising in the Bay Guardian.

The warning followed a legal agreement in which a former Bay Guardian sales manager agreed to pay the Bay Guardian \$10,000 to settle charges that she stole proprietary sales information from the paper after she was secretly hired by the *SF Weekly*. The June 2001 agreement put New Times and the Weekly under a permanent injunction barring them from using the stolen information (see "The Predatory Chain," 10/13/02).

But the Weekly's anticompetitive behavior hasn't changed, the lawsuit asserts. For the past four years, it states, the Weekly (and later the *Express*, after its purchase by New Times) has sold ad space at a loss in an effort to undermine a local competitor. "The defendants ... knew that by offering and selling advertising space at below-cost prices, they could cause the Guardian to lose money on its advertising space and eventually be forced out of business, while defendants would be able to subsidize their own losses caused by that practice through profits derived from other newspapers in the New Times publishing chain that do not face significant competition," the complaint charges.

New Times owns alternative papers in 11 cities — Cleveland, Dallas, Denver, Fort Lauderdale, Houston, Kansas City, Miami, Phoenix, and St. Louis as well as San Francisco and Berkeley — and owns a national advertising sales firm, the Ruxton Group, which sells ads for 28 alternative papers around the country. The chain's total revenues in 2001 were approximately \$104 million, according to the U.S. Justice Department complaint.

This is not the first time the Bay Guardian has taken legal action to fight anticompetitive behavior. In 1970, on the day after President Richard Nixon signed into law the Newspaper Preservation Act exempting daily newspapers from the antitrust laws, the paper filed suit against the San Francisco Newspaper Agency, which at the time ran the *San Francisco Chronicle* and the *San Francisco Examiner* under a joint-operating agreement. The JOA allowed the two papers to fix prices, pool profits, and share markets, eliminating daily newspaper competition.

The suit challenged the legality of the JOA and asserted that the monopoly daily combine was using its market power to destroy smaller competitors. The JOA paid \$500,000 to settle the suit, money the Bay Guardian used to go from twice a month to weekly publication.

Bruggmann said the Bay Guardian simply can't tolerate this sort of illegal activity any longer. "For years, we have warned New Times, repeatedly, that if this anticompetitive behavior does not stop, we will have no choice but to take legal action," he said. "The Bay Guardian has been a part of this community for 38 years, and is a leading voice for small, locally owned independent businesses, and we take this step as part of the ongoing struggle to prevent chain domination in the news media."

"We are confident the courts will find New Times in violation of state law and will order the chain to start playing by the rules of fair competition."

The suit does not specify damages, but Bruggmann said New Times' liability could be well into the millions of dollars.

Neither Michael Lacey, executive editor of New Times, nor Jim Larkin, the chain's CEO, returned calls seeking comment. ♦

E-mail Tim Redmond at tredmond@sfbg.com.

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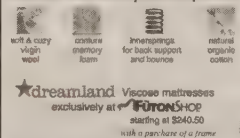
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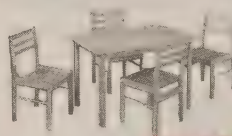
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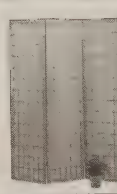
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38th anniversary special

They're watching

By Tim Redmond

On the last day of December 1968, with the Vietnam War raging and antiwar activity in California at a fever pitch, the San Francisco field office of the Federal Bureau of Investigation received a memo from the Washington, D.C., headquarters instigating what would become a furious witch-hunt against a Stanford University English professor named H. Bruce Franklin.

"Howard Bruce Franklin ... will appear at a forum with other educators in mid-January, 1969," the memo stated. "Consideration is being given to discrediting him because of his radical, violent and revolutionary position."

Franklin's main offense, it turned out, was opposing the war (and loudly denouncing imperialism, capitalism, racism, and a lot of other things a lot of people were loudly denouncing in 1968). But the FBI had its sights on him and was determined to ruin his life.

"I guess it was a compliment," Franklin told me by phone from his home in New Jersey, where he's now a professor at Rutgers University. "I guess they thought I was being effective. But I certainly hadn't committed any crimes."

As part of the FBI's campaign, documents later obtained by the American Civil Liberties Union under the Freedom of Information Act showed, the agency dug up as much dirt as it could on the young professor and fed it to "a cooperative news media source."

Burton Wolfe reported in the *Bay Guardian* in 1976 that the "cooperative news media source" was Ed Montgomery, a Pulitzer Prize-winning investigative reporter for the *San Francisco Examiner*. The feds handed Montgomery 70 pages of material, much of which ended up in a series of *Examiner* articles that portrayed Franklin as part of a Communist plot to undermine the U.S. government.

It worked too: in the wake of Montgomery's stories, Stanford fired Franklin, who was then blacklisted for years and couldn't get an academic job. He even tried getting a certificate in environmental horticulture, to make a living, "and the FBI contacted greenhouses and landscaping firms to make sure I wasn't employable," he recalled. "It was pretty intense."

The *Bay Guardian* stories exposing Montgomery set off a fury of their own: Montgomery, with the support of the Hearst Corp., sued the *Bay Guardian* for libel. The expensive, time-consuming case dragged on for years. On the eve of the trial, the *Bay Guardian* lawyers produced a key document they had obtained through the legal discovery process: a copy of a draft of a Montgomery story that had been sent to Washington, D.C., for pre-publication approval. The initials of J. Edgar Hoover, the notorious FBI director, were at the top of the story, indicating that it was ready to run. The *Examiner* had published the story exactly as approved.

At that point, Montgomery dropped his suit.

• • •

The *Bay Guardian* was only two years old, a small, more-or-less-bimonthly publication, when the FBI launched its attack on Franklin. But through the late 1960s and early 1970s, while the federal government was engaged in a concerted — and illegal — war on dissent, the fledgling alternative newspaper was right in the thick of things.

Flicking through the 1969 and 1970 issues of the paper, you see articles on the draft boards (unpre-



sentative of the community), on the Black Panthers and the radical antiwar movement, on the California war machine ("You name it — and California will kill it"), on the student strike at San Francisco State University and the police repression that followed ... and a few years later, the paper began to sort through the mess and expose how the local police and federal agents were trying to destroy the antiwar movement.

For example, on Valentine's Day 1971 — 16 months before five men would be arrested breaking into the Democratic National Committee headquarters in Washington's Watergate Hotel — the San Francisco office of the Downtown Peace Coalition was burglarized. Among the items stolen were files that later turned up in the hands of the San Francisco Police Department.

On Feb. 22, 1975, the *Bay Guardian* published an interview with David Bruce Bronson, who was then serving a five-year-to-life term for burglary in a California state prison. Bronson told reporter Bob Levering that he had broken into seven other radical or antiwar groups in San Francisco for the purposes of espionage or sabotage, had turned over stolen documents from those break-ins to the FBI and the SFPD, and had been paid by the SFPD for his work.

And in the middle of it all, even Bruce B. Bruggmann, the distinctly law-abiding *Bay Guardian* editor and publisher, was followed by spies.

In this case, they weren't government spies: they were hired by the *San Francisco Chronicle* to dig up dirt on people who were urging the Federal Communications Commission not to renew the broadcast license of KRON-TV, which at the time was owned by Chronicle Publishing.

In a front-page story titled "The Dicks from SuperChron," Bruce revealed how private detective agency Neilson and Green, which handled investigations for the *Chron's* law firm, Cooper, White and Cooper, was tailing former KRON camera operator

Al Kihn and former *Chron* ad salesperson Blanche Streeter, both of whom were opposing the license renewal. The private dicks were asking friends and neighbors about Kihn's divorce, about his political views (did he belong to any group that espoused the overthrow of the establishment?), and whether he smoked pot. And *Chron* officials were forced to admit in an FCC hearing that they were also following Bruce around and asking personal questions about him.

• • •

FBI agents and local cops spying on and trying to intimidate political activists. Private spies going after the political enemies of big corporations. It sounds awfully familiar.

In fact, the biggest difference between those days and today, as we point out in this 38th-anniversary issue, is that the government has more sophisticated tools at its disposal (there was no e-mail to intercept back then, and only a few pointy-headed scientists talked about DNA) — and a lot of what was considered blatantly unlawful abuses of power in the '60s is perfectly legal today.

It's frightening what's going on in the United States in 2004. Frightening in part because it's not so obvious: as Franklin told me, the government isn't assassinating people (at least not in the United States) the way radical leaders like Black Panther Fred Hampton were shot in the 1960s. But there are a lot of people locked in prison without access to lawyers. There are federal agents, and private operatives who may or may not be working with federal agents, intimidating and harassing political activists on a scale we haven't seen in 30 years.

From its founding days, the *Bay Guardian* has been on the side of the protesters, a paper for (and by) dissidents, a publication aimed at protecting the First Amendment right to question — loudly — the poli-

cies and practices of the government and the private interests who are, these days, even more powerful than the government.

In fact, Bruce cut his journalistic teeth in the McCarthy era, when he was a liberal editor of the student newspaper at the conservative University of Nebraska in the mid-1950s and fought to prevent a liberal agricultural economics professor, C. Clyde Mitchell, from losing his job because the conservative powers that be in the state thought the guy was too radical. (In the end, the faculty senate sided with Mitchell and the paper, upholding the principle of academic freedom in difficult times.)

That's why, on our 38th anniversary, we're devoting a special issue to "The New Police State."

• • •

In their seminal 1971 book on corporate power, *America Inc.*, Morton Mintz and Jerry S. Cohen pointed out how difficult it can be to keep track of the people who are keeping track of you. "Power does not countervail," they wrote. "It attracts. Among the powerful, mutual assistance pacts are less painful than prolonged strife."

"Faced with such strength, the individual citizen should be excused if he feels himself overwhelmed by forces which, like X-rays, he knows exist but cannot discern."

That's how the new police state is shaping up. Your name goes into a database (and if Proposition 69 passes, your DNA may go into the same database). It's mixed with other data — what magazines you subscribe to, what movies you rent on pay-per-view, what organizations you belong to, who your parents are and where they were born. Maybe private data — what you buy with your supermarket discount card, when you withdraw cash on your credit cards, how much is in your bank account, even what types of doctors you're seeing and for what conditions — gets combined with government data. And pretty soon someone in a back room somewhere knows a whole lot about you.

And then maybe you try to board an airplane some day and you're told that you can't fly anymore — and nobody will tell you why or what you can do about it.

And that's under the best-case scenario. If you happen to be involved in an activity the government considers suspicious — even if it's totally legal — you could wind up incarcerated, without knowing why, for a long period of time.

This isn't wild and crazy paranoia. It's happening right now. And if the Bush administration has its way, it's going to get a whole lot worse.

"What's terrifying," Franklin told me, "is that today they have in place the full legal infrastructure for a police state."

The first thing that has to end is the rule of the Bush gang, and that means everyone who cares about the future of this country needs to do everything possible to elect John Kerry in November. But the Democrats aren't so perfect on civil liberties issues either, and if Kerry wins, we'll have to keep a close eye on him.

And we'll have to keep working, at the local, grassroots level, to build a movement against the police state, from the bottom up. ♦

E-mail Tim Redmond at tredmond@sfbg.com.

Early this month the federal government launched the latest crude offensive in its so-called war on terror. Titled the October Plan, the program called for "aggressive — even obvious — surveillance" of a wide range of individuals (regardless of whether or not they're suspected of any criminal wrongdoing) until the Nov. 2 presidential election, according to an internal document leaked to the press.

The plan — a collaboration between the Federal Bureau of Investigation, Immigration and Customs Enforcement, and other agencies — involves renewed scrutiny of mosques and interrogations of people whose national origin, religious faith, or political leanings might, in the eyes of the feds, indicate even the most flung relationship to "terrorism."

Immigrants and others interviewed by the FBI have been "questioned about immigration status — theirs and others' — and about their political and religious views," the National Lawyers Guild's Stacey Tolchin said at an emergency press conference called by the San Francisco branch of the American Arab Anti-Discrimination Committee, the Bay Area Association of Muslim Lawyers, the NLG, and the American Civil Liberties Union of Northern California.

For staffers at these organizations, responding to these kinds of crackdowns has become alarmingly routine. This is the fifth round of FBI "informal interviews" targeting immigrants based on their national origin, religion, and, increasingly, their political views.

No one knows just how many have been deported as a result of the interviews or of the various dragnets conducted over the past three years. Local NLG attorney Nancy Hormachae reported that at least 13,000 people were forced into deportation hearings as the result of the notorious Special Registration program alone. And the fact that none of these campaigns has proffered a single al-Qaeda operative hasn't deterred the Bush administration a bit.

So far, immigrant Muslims and those from the Middle East and Central Asia have suffered the brunt of the Bush ad-



GUARDIAN ILLUSTRATION BY BRIAN WOOD

ministration's attacks on civil liberties. But as NLG immigration attorney Mark Van Der Hout told me, "Going after immigrants is just the first step towards going after U.S. citizens."

Indeed, a look at the past three years shows that Attorney General John Ashcroft's offensive has widened to include a range of citizens whose only real crime is their opposition to the Bush administration's policies.

The FBI comes calling

President George W. Bush, Ashcroft, and company have made it easier to spy on everyday citizens without probable cause of criminal activity, even allowing for the indefinite detention of Americans dubbed "enemy combatants," without charges or access to a lawyer. They've eviscerated laws meant to keep a wall between the

CIA and the FBI and erected an extensive domestic-spying infrastructure, enlisting private citizens and relying on private industry to a degree never seen before. Today federal agencies are maintaining a grand total of 10 domestic watch lists.

The Bush administration has shifted federal funding away from traditional law enforcement and toward domestic spying, explained John Crew, an attorney with the ACLU of Northern California specializing in police practices and surveillance issues. "A lot of this activity is, in fact, being carried out by local police working with the Joint Terrorism Task Force," he told me, explaining that those agents are considered "federalized." They report to the FBI. Local city officials — even local police chiefs — are often not aware of what these "special officers" are doing.

As the Bush administration loosened

professional standards for law enforcement, it simultaneously increased financial incentives for conducting surveillance. Crew continued. "To qualify for grants, [local law enforcement] must have organizations in their locale that are threats," he said. "They have to justify their own budget by amplifying the threat factor."

Here in San Francisco, the FBI was to assign 27 special agents — two with supervisory powers — to the San Francisco Police Department, according to a November 2002 agreement between the two agencies. The SFPD was to assign one investigator from its Intelligence Unit to coordinate supervision of the special agents alongside the FBI's two supervisory special agents.

"We don't usually don't know what they're really up to until many years later, if ever," Crew said.

Details of just how law enforcement is making use of its expanded powers remain clouded in secrecy. But one thing is clear: it doesn't take much to earn a surprise visit from federal agents these days.

Just ask San Francisco resident Denver Duffer. Duffer was questioned by a state trooper and a cop in Blair, Neb., during a three-week road trip last month. He had stopped to admire "a beautiful old railroad bridge over the Missouri River," wrote former roommate and *Daily Journal* staff writer Peter Blumberg in the *Daily Journal*, and had taken a few photos on his point-and-shoot. The officers had received several calls from concerned citizens reporting that a bearded Arab had been photographing the bridge's foundations.

After grilling Duffer and rifling through his car and luggage, the officers let him go. But three weeks later, two FBI special agents appeared at Duffer's home.

The G-men let him off the hook after questioning him and Blumberg for 20 minutes and looking at the panoramic photos Duffer had shot during his trip. But the visit raised a disturbing question: how did a false tip, checked out and then dismissed by local cops in Nebraska, wind up on the desk of FBI agents in San Francisco?

Just a week before Duffer's Nebraska run-in, 19-year-old Derek Kjar of Salt Lake City had also found himself being grilled by two agents — at least one from the Secret Service — after a neighbor called the feds to report a bumper sticker on Kjar's car that read, "King George — Off with his head."

"They said it was 'borderline terrorism,'" Kjar told Matthew Rothschild, a reporter for the *Progressive's* online McCarthyism Watch.

Media reports have documented dozens of such incidents over the past three years.

Viewed piecemeal, these episodes are troubling enough. But when considered alongside other disturbing patterns, they point to a much more insidious, Machiavellian offensive against everyday activists who dare to organize in opposition to the Bush administration's draconian policies.

ROGUE'S GALLERY

Faces of the new police state.
By Matthew Hirsch

It's really a team effort to create such a pervasive and evasive police state, but a few figures stand out for their role in building and legitimizing a system that values security over individual liberty.

John Timoney

Philadelphia police commissioner during 2000 Republican National Convention, Miami police chief during 2003 Free Trade Area of the Americas talks

As George W. Bush accepted the Republican nomination for president in 2000, John Timoney was busy silencing mass protests out on the streets of Philadelphia. Police



tactics were so aggressive that week that they prompted complaints from human rights groups. But that didn't stop Timoney from clamping down even harder on globalization protests three years later as the police chief in Miami. Timoney implemented what has become a national model for policing protests in the new security state. It's called the "Miami Model."

Rudolph Giuliani

Former mayor of New York City, business consultant specializing in security, presidential wannabe

Jack Newfield, author of *The Full Rudy: The Man, the Myth, the Mania*, describes Rudolph Giuliani as "a mayor of missed opportunities, political opportunism and stunning harshness." Best remembered for his leadership in the wake of the Sept. 11 terrorist attacks, Giuliani is hardly ever associated with the



legacy he left New York City race relations or with zero-tolerance policing. Since leaving office in 2002 Giuliani has capitalized on his popularity as a speaker and consultant. It would be shocking if he didn't run for president in 2008.

Alberto Gonzales

White House counsel to President George W. Bush, senior adviser and counsel to Texas governor George W. Bush

Alberto Gonzales gave the Bush administration legal clearance to hold suspected Taliban and al-Qaeda fighters indefinitely at a Guantanamo Bay detention center, where many remain to this day. Later he advised the government to try suspected terrorists in secret military tribunals. A memo leaked to the press two years ago revealed that Gonzales crafted his legal opinions to



circumvent international law. Once considered a possible Supreme Court nominee, many now believe Gonzales wouldn't receive confirmation from the U.S. Senate.

Alan Dershowitz

Harvard University law professor, defender of state-sanctioned torture

In the weeks following Sept. 11, Alan Dershowitz emerged as a leading proponent of torture as a legal and justifiable weapon in the war on terror. In fact, most governments already use torture, Dershowitz argued, so there ought to be a legal framework for it, complete with "torture warrants" authorized by the president and reviewed by the courts. Some questions for Dershowitz: How would U.S. torture differ from Iraqi torture under Saddam Hussein? Where've you been with



These patterns provide evidence that, despite official claims to the contrary, law enforcement may be directing much of its domestic antiterrorism efforts into COINTELPRO-style programs — keeping tabs on activists and otherwise assaulting legitimate dissent.

"If you're going to start focusing on people not because they're engaged in violent activity—if the focus of your approach is going to be because of the political views that they hold—then inevitably that's going to lead to the kind of political disruption that was used in COINTELPRO," Center for Constitutional Rights legal director Jeff Fogel told me. "To me, that's the logical result."

The criminal Quakers

A rash of scandals involving sinister, new intelligence outfits corroborate Fogel's suspicions.

In March 2002, the Denver ACLU filed a class action suit against the local police department that eventually uncovered proof that Denver cops had been monitoring and keeping files on more than 3,200 individuals and 208 organizations — the vast majority of whom posed no threat — despite a city policy prohibiting intelligence gathering not directly associated with criminal activities. Among what became known in the local press as the "Denver spy files" were documents labeling the American Friends Service Committee, an 85-year-old pacifist Quaker group, as one of numerous "criminal extremists."

"We got, through discovery, documents indicating that the [FBI's] Joint Terrorism Task Force was also collecting information about people's peaceful activities — activities that solely involve political views, not criminal activity," Mark Silverman, legal director for the Denver ACLU, told me.

One year after the "Denver spy files" scandal and closer to home, internal documents originally released in response to a public records request by the *Oakland Tribune* revealed that the California Anti-Terrorism Information Center — launched just two weeks after the Sept. 11, 2001, attacks — had been monitoring protest activities throughout the state and had "issued 30 special advisories that mention political groups in the Bay Area alone," reporters Ian Hoffman and Sean Holstege wrote in a July 15, 2003, article. Included among the groups: the International Action Center, Direct Action to Stop the War, Not in Our Name, Critical Mass, Black Bloc, the Ruckus Society, the Bay Area Independent Media Center, and various environmental, animal rights, peace, and nuclear disarmament organizations.

The exposé prompted state attorney general Bill Lockyer to issue a series of guidelines banning California law-enforcement agencies from monitoring political and religious groups without reasonable suspicion of a crime.

New guidelines didn't come soon enough for members of Peace Fresno. On Sept. 1, 2003, members of the antiwar group were surprised to find an obituary in the *Fresno Bee*

for Aaron Stokes, a man they'd thought was part of their organization — but whom the paper identified as a local sheriff's department officer. As it turned out, Stokes (who'd died in a motorcycle accident) had belonged to the Fresno County Sheriff Department's Anti-Terrorism Unit. He'd infiltrated Peace Fresno and conducted undercover surveillance of the group and its members for six months.

"What they do with that information ... who knows," Denver ACLU's Silverstein cautioned.

Meanwhile, the FBI continues to issue secret Intelligence Bulletins similar to CATIC's on a weekly basis. The FBI requires law-enforcement agencies nationwide to keep an eye on "possible indicators of protest activity and report any potentially illegal acts to the nearest FBI Joint Terrorism Task Force," according to a leaked FBI Intelligence Bulletin issued Oct. 15, 2003.

Preemptive strikes

Paul Bame, a 45-year-old software engineer in Fort Collins, Colo., returned from his lunch break on July 23 to find a security guard waiting at his desk. The guard escorted him to the building lobby, where FBI agent Ted Faul was waiting for him.

As it turns out, Faul had looked for Bame at home the evening before and spoken to one of his neighbors, then left Bame a phone message. Bame had called back the agent in the morning and left a message on his voice mail.

Faul appeared at Bame's work, unannounced, anyway.

The agent wanted to know if Bame — a pacifist who'd been arrested on minor infractions at the 2002 anti-World Bank and International Monetary Fund protest in Washington, D.C., and at the anti-Free Trade Area of the Americas demonstrations in Miami last November — had knowledge of any plans to disrupt the Republican National Convention taking place a month later.

Faul warned the activist that it's a crime to have such knowledge and not disclose it. He came equipped with a thin folder bearing Bame's name.

"I was shaking with terror," Bame told me in a phone interview. "To visit my home, call, and visit me at work, all within an eight-hour work day, shows a sense of urgency, like he was tracking down a criminal."

Faul decided not to push for an interview after Bame told him he wouldn't speak without a lawyer present. But "his role was done when he came to the door," Bame said. "My feeling is that they wanted to make it known that they were watching."

Bame was just one of numerous activists approached by special agents in different parts of the country prior to the RNC. But the campaign didn't end with these interviews.

Just a couple of weeks earlier, on Aug. 15, the *New York Times* broke the story — leaked by someone inside the FBI — that six-person teams of federal agents had been as-

Continued on page 23

Unfriendly skies

Government no-fly lists are sweeping up more than just potential terrorists

Beginning next month, the Transportation Security Administration will be testing a new airline passenger-profiling system, based on records turned over by airlines on all passengers who took flights during the month of June.

Department of Homeland Security secretary Tom Ridge announced the new tracking system, dubbed Secure Flight, Aug. 26. But the American Civil Liberties Union — which has two lawsuits pending against the government over Computer Assisted Passenger Prescreening System I (CAPPS I), its current profiling program — warns that the new system doesn't do nearly enough to address endemic problems that hound hundreds of passengers to this day.

"We're representing a variety of clients who've found themselves trapped up in this system," Jay Stanley, a spokesperson with the Washington, D.C., branch of the ACLU, told the *Bay Guardian*.

CAPPS I came under fire early on, for a number of reasons. It was never clear just how a person got placed on its watch list — which is divided into "selectee" and "no-fly" sections — or how someone could get off of it. Indeed, the program has been characterized by a growing list of false positives — meaning more and more innocent people are being treated as terrorist suspects and are being subjected to humiliating and time-consuming checks, even hindered from flying, every time they try to board a plane.

News reports showing that JetBlue, Northwest Airlines, and others have shared millions of passenger records with the TSA on numerous occasions over the past three years set off more alarms for civil libertarians, who note how the Bush administration has been skirting privacy laws by requiring private enterprises to turn over data. The practice makes unprecedented amounts of personal details available to the authorities. And with the TSA list being incorporated into the Federal Bureau of Investigation's all-encompassing Terrorist Screening Center list, the implications for those erroneously placed on the list becomes ever more daunting.

"Inevitably, the list will expand," warns Jay Stanley, spokesperson for the ACLU in Washington, D.C., who argues that watch lists have always grown beyond their intended purpose — both in terms of the amounts of data they collect and the purposes for which they're used.

DHS has already proposed extending the airport watch list's use to other ports of entry.

Approximately 300 pages' worth of documents finally released by the TSA, which manages the list, and the FBI, which contributes to it, confirmed civil libertarians' criticisms. The papers were obtained by the ACLU of Northern California as part of a discovery associated with an April 2003 suit brought on behalf of *War Times* cofounders Rebecca Gordon and Jan Adams, two San Franciscans in their 50s.

The women found they'd been placed on the list when they attempted to travel from San Francisco to Boston in August 2002 — raising concerns that the TSA was including people on the list in response to constitutionally protected free speech activities. Repeated attempts to find out how they'd gotten on the list had failed.

The docs "show the degree to which these lists were put together overnight, with no controls or clear guidelines," ACLU's Thomas Burke (who also serves as the *Bay Guardian's* attorney) told us.

There were only 16 names on the terrorist-suspect list used at airports prior to the Sept. 11, 2001, attacks. By the following day, the list had grown to include more than 400. By December 2002 it had swelled to 1,000, according to the discovery documents.

Other troubling patterns divulged in the documents include subjective and unclear guidelines for managing the list and confusion caused by multiple versions circulating among the TSA, the FBI, and the airlines.

Under Secure Flight, the government plans to "collect passenger information from airlines and run it through commercial data services, [then] check the results against the centralized Terrorist Screening Center watch list," Stanley explained. Although DHS has agreed not to include criminal offenses in the new system, "the core problems remain."

In essence, civil libertarians argue, the watch list used to screen travelers should be created as a result of genuine criminal investigations — not broad dragnets that undermine citizens' rights to privacy, increase the likelihood of false positives, and, in the end, overwhelm authorities with useless, often faulty information, making our airports less safe, not more, from terrorist attacks in the long run.

Stanley said, "We haven't seen anything in Secure Flight that'll fix the problems we've been seeing."

C.T.T.

your torture argument since the Abu Ghraib prison scandal broke?

Michelle Malkin

Fox News contributor, author of *In Defense of Internment: The Case for Racial Profiling in World War II and the War on Terror*



Michelle Malkin knows a little something about inflammatory right-wing rhetoric; Her new book on internment offers plenty of it. The book is an intellectually shallow revisionist history that manages to dismiss as insignificant the forced evacuation and detention of some 122,000 Japanese Americans. Malkin concludes that it's OK to target people by their race, ethnicity, nationality, or religion if it befits the government to do so. Find that troubling? You should see how well her book is selling on Amazon.com.

Bill Clinton

Forty-second president of the United States, tough-on-crime Democrat



The Anti-Terrorism and Effective Death Penalty Act of 1996, signed into law by Bill Clinton, laid the foundation for many of the provisions of the USA PATRIOT Act, including broad new powers to detain and deport suspected terrorists without due process. Among other changes, it also greatly limited appeals in death penalty cases. By signing the AEDPA and regularly calling for 100,000 additional cops on the street, Clinton solidified his image as a tough-on-crime legislator and made it safe for Democrats to be as punitive on crime as Republicans. (John Kerry, by the way, voted for the AEDPA as a member of the U.S. Senate. He also voted for the PATRIOT Act.)

John Ashcroft

U.S. attorney general, alarmist-in-chief, a.k.a. "Minister of Fear"

John Ashcroft has had extraordinary powers to prosecute the war on terror, including the PATRIOT Act, which he said was critical for national security. For a short time he also had Operation TIPS, a Justice Department program that had government employees spying on suspicious Americans. Ashcroft had us searching for anthrax in our mail and dirty bombs in our shoes while he raised the terror-alert level from yellow to orange. And what has he to show for it now? Not a single conviction from any of the government's cases alleging terrorism.



Antonin Scalia

Supreme Court justice, right-wing ideologue, model for nominees by President Bush in a second term



Justice Scalia and the Supreme Court earned distinction for being tough on the innocent at a time when others in Washington, D.C., were competing over who could be toughest on crime. For example, in the 1995 Supreme Court decision *Vernonia School District v. Acton*, Scalia, writing for the majority of the court, allowed random drug testing in schools as an acceptable loss of privacy in the fight against narcotics, one of many rulings that created what's been called the "drug exception" to the Fourth Amendment protections against illegal search and seizure. ♦

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Spying

From page 21

signed to trail 56 activists from around the country, beginning immediately and continuing until the end of the anti-RNC protest activities.

This reporter experienced the joys of being followed by what appeared to be undercover cops while in New York for the anti-RNC activities too. (They denied being officers.) I'd met up with a small group of activists who'd called saying they were being followed for the third time. The undercover stalked the group everywhere we went, for hours. They'd mention details of where some of the activists were from and where they'd been. They harangued us — creating suspicion about us to people on the street and trying to instigate a confrontation (see "The Intimidators," 9/8/04).

In fact, the campaign against activists that preceded the RNC was just one of the recent preemptive strikes in the weeks and months leading up to major demonstrations in the United States.

Three university students from Kirksville, Mo., were among the targets prior to the Democratic National Convention in Boston. They reported being trailed 24 hours a day and interrogated by the FBI in late July and "were then subpoenaed to appear before a grand jury on the very day they were planning to be in Boston for [the protest]," Matthew Rothschild reported for *The Progressive's* McCarthyism Watch Web site. Agents also questioned their parents.

Of course, the government practice of keeping tabs on dissenters is nothing new. In June 2000, Bay Area anti-globalization activist David Solnit was stopped by Canadian officers after arriving in Windsor. They had a printout about him provided by the FBI, Solnit told *Bay Guardian* reporter A.C. Thompson at the time. Solnit wound up spending four days in the brink before being released without charges and warned to leave the country (see "Big Brother Was Watching," 10/18/01).

Other outspoken advocates of nonviolent civil disobedience have had similar experiences while trying to travel to Canada or returning to the United States from abroad. Their experiences indicate that the feds have been sharing intelligence on U.S. activists with other countries for some time now.

Starhawk, a 40-year-old veteran of progressive movements, and a friend were stopped by immigration agents when they flew into Ottawa, Canada, in 2001. She was allowed to enter the country after officials questioned her and checked her bags, but her friend was detained. Records turned up as part of a lawsuit later filed by her friend showed that the Canadian officials had stopped Starhawk based on information about her arrest during the 1999 World Trade Organization demonstrations in Seattle, she said. (She'd been arrested for obstructing a pedestrian and spent five days in jail before the charges were dropped. "I was never convicted of anything," she told me.)

Starhawk reported being stopped every time she flies into Canada now.

Five customs agents greeted her in Los Angeles as she exited a plane returning from the WTO protests held in Cancun little more than a year ago.

"There's definitely been a dramatic escalation in these kinds of activities since [the anti-WTO protests in] Seattle, and particularly since Sept. 11," Solnit told me. "They're criminalizing the concept of protest."

I've spoken with and received e-mails from numerous activists — in northern California, the Los Angeles region, Boston, New York, and New Jersey — over the past month detailing similar experiences. They describe being approached by federal agents asking them to reveal protest plans and names of other activists, and being trailed.

"The only things we know about the October Plan is what's been leaked," Crew of the ACLU of Northern California said, adding that there are no guarantees that U.S.-born activists aren't being targeted as part of that surveillance scheme too.

Media mouthpieces

During the week of the RNC protests in August, the New York-based *Daily News* published an article titled "Anarchists Hot for Mayhem," cautioning New Yorkers about 50 activists in town to create havoc. The *New York Post* published an equally scandalous report on some of the very same protesters. "Finest Prep for Anarchy," screamed the headline.

Solnit, Starhawk, and other prominent (and avowedly nonviolent) political organizers were on the list, their photos displayed prominently in the *Daily News'* pages.

Solnit and Starhawk said nobody from the *News* or the *Post* ever called them for comment.

That kind of sensational behavior might be typical (if inexcusable) for the scandal-loving New York tabs — but it didn't end there. ABC's eminently respectable *Nightline* followed suit, in a segment titled "Vote 2004: Protecting the Republican National Convention" featuring officers of the NYPD and the Secret Service.

On Aug. 31, the same evening President Bush officially accepted the Republican Party's nomination at Madison Square Garden, viewers across the nation watched Ted Koppel warn Americans about more than two dozen activists whom he referred to as "particularly troublesome, even dangerous anarchists who infiltrate other groups and then try to provoke violence."

The segment included mug shots of the suspects, fed to the media by local authorities. Solnit's photo from when he'd been arrested at the FTAA protests in Miami was among them.

"That's as serious as it gets," CCR's Fogel said. "The same way they use the word '9/11' in connection with Iraq, without ever saying 'Iraq caused 9/11,' in the hopes that people will believe that there's a connection between 9/11 and Iraq — it's the same as the association of the word 'terrorism' and protest activity. The equation of the word 'anarchism' with violence is an extraordinary equation. I don't

know where that comes from except their desire to paint particular people with a particular viewpoint as being violent. Because there is no connection between those two things."

(Interestingly, Solnit doesn't even describe himself as an anarchist.)

The consequences are two-fold, he said: to "discourage people from attending such demonstrations" and to "negate the impact the protest may have" by casting it in a negative light and characterizing organizers as thugs feeding into the terror threat.

The spoon-feeding of damaging material to the press is eerily reminiscent of what happened to Stanford University professor H. Bruce Franklin in the late 1960s (see "They're Watching," page 19).

Meanwhile, the feds continue to launch assaults against antiwar, grassroots media activists who try to get the other side of the story out. At the behest of the Secret Service — the agency charged with coordinating the law-enforcement response for special security events — the Justice Department subpoenaed New York City's Indymedia Center's Internet service provider in August for records associated with a posting that included the names of RNC delegates.

Authorities subpoenaed San Antonio-based Rackspace, another IMC Web-hosting provider, demanding access to another of the group's servers two weeks ago. Rackspace handed over the data and shut down a second server used to stream various electronic radio programs, without a word to the IMC.

Both servers were situated in London, where Rackspace operates an affiliate company. The move affected approximately two dozen IMC sites throughout the world.

Feeling safer?

Civil liberties watchdog groups obviously worry about the chilling effect these kinds of surveillance and crackdowns have on our faltering First and Fourth Amendments. But they also insist that Ashcroft and company's approach isn't making us any safer.

When law enforcement fails to distinguish between violent criminal activity and legitimate dissent — and when it favors collecting as much information on as many people as possible rather than useful intelligence resulting from bona fide criminal investigations — it's "choosing quantity over quality," Crew said. "You develop good leads by generating trust, not by disrespecting people's rights.... [And] if you're looking for a needle in a haystack, adding more hay doesn't help any."

The bills that have recently passed through the House and Senate in response to the 9-11 Commission's findings, reorganizing intelligence gathering and expanding Big Brother's reach even further into our everyday lives, just promise more of the same.

"It's during times of fear when civil liberties are most at risk," Crew said. ♦

Research assistance provided by A.C. Thompson.

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A decade from now, protesters who mass outside a global trade meeting may find themselves zapped by high-voltage land mines, pacified by wafting clouds of tranquilizing drugs, blasted by incapacitating microwaves, or burned by lasers.

All of these weapons — “less-lethal” or “nonlethal” armaments designed to incapacitate without killing — are under development by the U.S. military. With the increasing crossover between soldiering and policing — witness the situations in Afghanistan and Iraq, where troops spend a good chunk of their time acting like beat cops — you should expect the sci-fi-inspired techno-toys the Pentagon is dreaming up today to become standard-issue equipment for U.S. law enforcers tomorrow. In fact, many of the companies engineering the weapons for the Defense Department also supply weaponry to police departments.

Already, dissidents are learning that today’s less-lethal weapons can seriously maim or even kill, not to mention quell a demonstration in a matter of seconds. So, with the use of less-lethal force on the rise and scary new weapons in the pipeline, the *Bay Guardian* figured this was a prime time to take a quick look at the gadgetry used for herding humans — both now, and, possibly, in the future.

When will the miracles cease?

Ow! What the fuck was that? Why did they do that to us? He fucking shot me in the ass!

Protester at the Miami free trade meetings after getting tagged by a less-lethal round fired by police

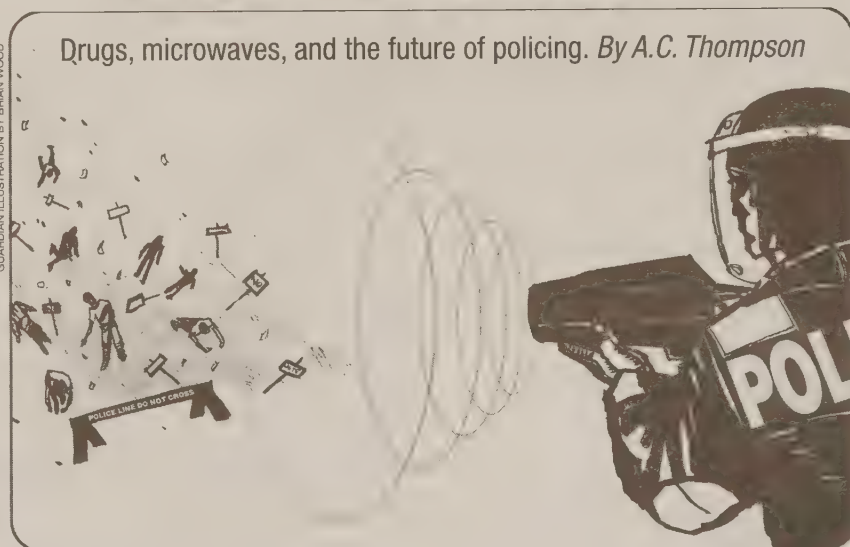
Cops have a huge array of less-lethal weaponry at their disposal: shotgun-fired beanbag rounds (cloth pouches filled with metal or hard rubber pellets) and wooden and rubber bullets (typically eight inches long), concussion grenades (incendiary devices that use sound and light to disorient), and electrified riot shields. And then there’s the handy old Taser, which delivers a 50,000-volt electrical jolt, a shock designed to overwhelm the central nervous system. It usually forces the people on the receiving end of the juice to collapse and, in some cases, shit themselves.

Sure this stuff sounds scary, but aren’t these new-breed armaments supposed to reduce bloodshed by giving law enforcers and soldiers an alternative to old-fashioned firearms? That’s the view of most others in the less-lethal business, including the makers of the Taser.

“Taser saves lives every day,” Taser International’s communications director Steve Tuttle writes via e-mail. “Medical and police studies have shown that Taser technology is among the safest choices available to halt violent situations that pose a safety risk to an officer, suspect or innocent citizens.”

It’s a compelling argument — obviously zapping people would seem preferable to filling them with lead. Still, the use of less-lethals so far suggests the story is a little more complicated than that. For one thing, nobody is certain just how

GUARDIAN ILLUSTRATION BY BRIAN WOOD



dangerous these weapons are. A reporter from the *Arizona Republic* has tied Tasers to more than 70 deaths, product liability lawsuits are flying, and just last week a coroner in Las Vegas ruled the death of a man shocked by police wielding Tasers a “homicide.”

Besides, while cops are certainly known to shoot and kill people under dubious circumstances, they tend to be a bit more careful when using real live bullets. The evidence to date suggests law enforcement types aren’t so constrained in using the less-lethal alternatives.

For an educational — and stomach-turning — look at how police departments are employing the less-lethal technology already on the market, check out *The Miami Model*, a feature-length DVD documenting the carnage-laden demonstrations at the Free Trade Area of the Americas confab last year.

You’ll see a stunned young woman who’s been blasted in the temple by some sort of projectile. She’s kneeling, obviously in shock. Blood streams down her face, dripping like maroon paint splashed on a wall, speckling her gray T-shirt. It’s unclear what became of her or how serious her wounds were.

You’ll hear the clip-da-clip-clip of gunfire as less-lethal bullets plow into people and see protesters howl after being zapped by cattle prod-like electrified riot shields and Tasers.

You’ll see Carl Kesser, a middle-age filmmaker who took a beanbag round to the cranium while surveying the police-protester havoc from the sidewalk.

He looks seriously disoriented, his torso angled forward as he walks unsteadily. Blood is everywhere, fingering across his cheeks, dripping off his nose and chin in thick red tendrils. A welt the size of a Ping-Pong ball protrudes from the right side of Kesser’s face. It’s the beanbag, which struck him with such velocity that it actually burrowed into his face, becoming lodged beneath his skin. It took a three-hour operation to remove, and Kesser later filed suit saying the attack left his face partially paralyzed.

“It was obvious in Miami that the cops got all this loot and bought all these new toys and wanted to try them out,” said Ali Tonak, a San Francisco videographer who belongs to the San Francisco Bay Area Independent Media Center, the loose-knit outfit behind *The Miami Model*. “The mind-set of cops changes when they feel like they’re using toys instead of real guns.”

Kesser and the other folks who took shots to the dome are lucky to be alive. After Oakland Police Department officers unleashed a massive fusillade of projectiles at anti-warriors in April 2003, we uncovered some fairly shocking info about the stuff Oakland is using — primarily wooden and rubber bullets and beanbag rounds manufactured by a Wyoming-based company called Defense Technology/Federal Laboratories.

We got a copy of the firm’s 1999 training manual, which states, “Areas such as the head, neck, spine and groin” shouldn’t be targeted “unless it is the intent to deliver deadly force.” Of course, in Oak-

land, as in Miami, cops managed to hit protesters in all of those spots; miraculously they didn’t kill anybody.

The manual also cites a startling San Diego Police Department study that concluded that less-lethal munitions killed people in 2 percent of the instances in which they were deployed and broke bones 5 percent of the time.

‘Neutralize Individuals’

One piece of futuristic weaponry has already hit U.S. streets. A 150-decibel Long Range Acoustic Device, or “sonic disruptor,” designed to disperse crowds via directed beams of screeching feedback, was on hand during this summer’s Republican National Convention protests in New York City. The 45-pound device, which didn’t get a full-volume workout in New York, was used by the Marines in Iraq and on ships in the Persian Gulf.

Clearly, the war has indeed come home — and more armaments designed for military peacekeeping missions are likely to end up here. In the future, pharma weapons could become a key tool for crowd control. Defense Department propeller-heads have been batting around plans to use tranquilizing drugs to mellow out mobs since at least 2000, when they commissioned scientists at Pennsylvania State University to study the concept.

The ideal “calmative” drug, the Penn State researchers wrote in a 49-page report, would produce a spectrum of reactions “ranging from a less agitated, groggy, sleepy-like state to a stunned state of consciousness” and could be delivered

via “drinking water,” “topical application to the skin,” an “aerosol spray,” or through a “drug-filled rubber bullet.” Among the drugs the researchers looked at were Valium, Zolof, Prozac, and Ketamine.

More recently, in early 2004, the Defense Department generated a study titled “Future Strategic Strike Forces,” which includes a note that “calmatives might be considered” to “neutralize individuals.”

(It’s not just the Dr. Strangelove crew who’re intrigued by the prospects of doping up the rabble: the U.S. Department of Justice has also done research on the subject. Of course — just so you know — drug weapons are banned by the international treaties on chemical and biological warfare.)

Other less-lethal systems mentioned in “Future Strategic Strike Forces” include “directed energy” weapons. “Lasers or high-power microwaves (HPM) provide an effective less-than-lethal capability,” the report states. “The HPM approach termed ‘active denial’ may be used to produce an autonomic burning response in the targeted individual. Laser devices may be used at lower powers to dazzle eyesight or burn the skin or objects.”

We can thank the Sunshine Project, a weapons-monitoring group with offices in Austin, Texas, and Hamburg, Germany, for using Freedom of Information laws to unearth the plans for these new technologies. In an interview, Edward Hammond, the group’s U.S. director, described the microwave weapon: “It’s like a Humvee with a DISH network antenna that’s aimable. But the dish isn’t pulling down ESPN — it’s broadcasting microwaves and heating up your skin to 150 degrees.”

Among scientists developing microwave weapons, Hammond said, “the presumption is that you’ll immediately get out of the way. What if you don’t get out of the way?”

Hammond and colleagues have also unearthed a paper trail showing the U.S. Army has embarked, in its own words, on “an engineering program to design an 81mm mortar cartridge, with the goal of being capable of delivering nonlethal payloads.”

And we can’t forget the land mines Taser International has dreamed up. While the firm won’t say much about the project, documents filed with federal regulators earlier this year indicate that Taser is teaming with military contractor General Dynamics to create “area denial systems or ‘land mines’ using TASER core technologies.” Taser has also received \$479,000 in funding from the U.S. Office of Naval Research for undisclosed research and development, and has admitted to working on “long range” electrical weapons.

“There are tight research connections between the U.S. Department of Justice” and the “nonlethal” weapons wing of the Pentagon, Hammond said, adding, “Conceivably, these weapons could be used here first.” ♦

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YOGA STUDIOS
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Some of the most disturbing new technology — the stuff that can make personal privacy seem like a quaint concept of a bygone era — enters the scene as friendly or innocuous devices that nobody could possibly protest.

Radio frequency identification tags — tiny computer chips that can be used to track the movements of a person or an object — were first introduced as a helpful way for businesses to locate inventory or equipment. What could possibly be less menacing? It's so innocent that even the San Francisco public library wants to use it to track books.

Meanwhile, camera networks in public spaces, recording every movement people make, are installed by city governments and schools for "safety" or "to protect our children."

The problem here is what privacy advocates call "usage creep." We may start out deploying a piece of technology for perfectly innocent reasons, but it can easily be co-opted for uses that are questionable and possibly unlawful. And given the history of law enforcement technology — and the state of American politics today — it's almost impossible to believe that the innocent chips and cameras will never be used against us.

Surveillance devices present a particularly serious problem. A camera network may be installed in a school to catch kids who are cheating on tests — but could eventually be used to watch teachers for potentially subversive behavior. RFID tags woven into the tags on clothes are an excellent way for warehouse supervisors to organize shipping — but they're also a homing beacon that can be used to track the movements of people who buy the shirts.

Many new technologies that are making our lives easier today will also make it easier for law enforcement and mercenary spies of tomorrow to track our movements, record our "infractions," and eavesdrop on our conversations. The only question is whether we can put regulations in place fast enough — and make them strong enough — to stop these devices from being misused.

Show your (electronic) papers

At the University of Washington, a research group is pushing RFIDs as domestic helpers. The researchers have created a system whereby people put RFID tags on their wallets, keys, and other necessities. Then they program an interface in their watches to connect with RFID readers in their home or workplace and let them know if they're forgetting something when they're rushing out the door.

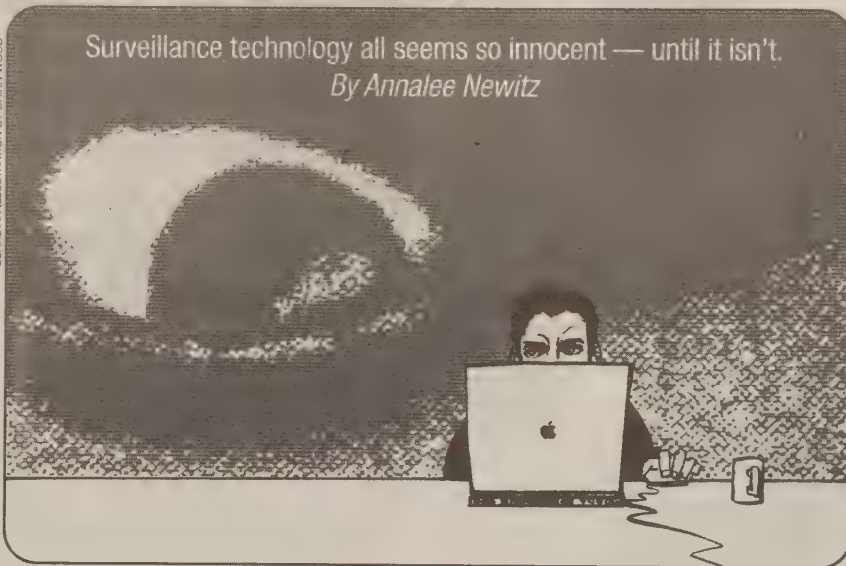
In San Francisco, people using the Fast-Trak system on the Bay Bridge have RFID tags in their cars that get read every time they pass through the tollbooths. Last week the Food and Drug Administration approved implantable RFID chips for identifying patients in hospitals. And state and federal governments are seriously considering chipping the next gen-

A bug in every pocket

Surveillance technology all seems so innocent — until it isn't.

By Annalee Newitz

GUARDIAN ILLUSTRATION BY BRIAN WOOD



eration of driver's licenses and passports with RFIDs.

Even in this short list, you can see usage creep in action. The same technology that pings your keys every time you leave the house can also be used to ping you every time you leave the office for a smoke. You could conceivably be tracked every time you visit a mosque, a leftist bookstore, or the Women's Building in the Mission District.

Because RFIDs can be programmed to contain a certain amount of information, IDs containing the chips are particularly dangerous. "These chips are like smart cards, but they can be read from a distance. A receiving device can 'talk' to the chip remotely, without any need for physical contact, and get whatever information is on it," security expert Bruce Schneier wrote in a recent *International Herald Tribune*. "The upshot of this is that travelers carrying around RFID passports are broadcasting their identity." The problem Schneier is highlighting here is that RFIDs, once turned on, can't be turned off. They broadcast their radio signal promiscuously, to whoever has the equipment to pick it up. So it's not just the customs agent who will read the chip in your passport — it's anyone within the chip's 20-foot range.

An RFID-saturated future will create a world where you show your papers constantly, without even being asked. It will also abolish the kinds of casual, everyday anonymity that nourish democracy and freedom of expression.

People who would normally gather to protest war might stay home, cowed by the idea that police could sweep the crowd for identity markers from a distance. Somebody who wanted to visit an AIDS clinic might never do so, worried that his or her identity would be clocked the instant he or she walked in the door. And the scary part is that these people would be right.

Cameras and punishment

Last month Chicago mayor Richard Daley announced he was rolling out a plan for a citywide camera surveillance network. Everything the cameras saw would be processed by software programs designed to look for "suspicious" events, like loitering or a person leaving a bag unattended.

"Cameras are the equivalent of hundreds of sets of eyes. They are the next best thing to having police officers stationed at every potential trouble spot," Daley told *USA Today*. Similarly pervasive camera plans are being considered in Los Angeles for public parks, and in other cities around the country.

Kurt Opsahl, an attorney with civil liberties group the Electronic Frontier Foundation (where I also work), said there are two basic problems with camera networks in public places. First, there is the issue of misinterpretation. "In the Chicago case, they have a method of profiling that might match your innocent activities to a nefarious profile or pattern," he said. "There are perfectly legiti-

mate reasons for loitering," but with this system in place none of those would be taken into account.

Opsahl also argues that pervasive camera surveillance will completely change the nature of enforcement and punishment in the legal system. He sketches out a future scenario in which cameras record every time a person runs a red light, jaywalks, or engages in a minor infraction like spitting on the sidewalk (which is illegal in Virginia). Each breach of the law results in an automatic ticket and fine.

"What you have is a situation where the law hasn't changed, but enforcement has," Opsahl explained. "But these crimes and punishments were invented in an era before you could have 100 percent enforcement, and fines were calculated with an idea that odds were you'd catch people doing these things only once in a while."

A \$400 fine for running a red light makes sense if you've calculated that for every time you catch a person doing it, they've probably done it five other times without getting caught. But if you can catch a person every time she runs a red light, these fines start to seem like more than a deterrence mechanism. They're a police-state nightmare where every tiny infraction in your everyday life becomes a crime for which you are instantly punished.

Whom will you wiretap today?

While camera networks in public places help police officers fine jaywalkers and

target loiterers, the Internet remains a wilderness of subversion and secret communications. Or so law enforcement would like the government to believe.

Earlier this year, the Defense Department teamed up with the Federal Bureau of Investigation and the Drug Enforcement Agency to petition the Federal Communications Commission to make it easier for them to wiretap communications taking place online. Specifically, they asked the FCC to reinterpret a 10-year-old law known as the Communications Assistance to Law Enforcement Act (CALEA), which mandates that all telephone providers build wiretap-friendly backdoors into their systems to facilitate what are known as "lawful intercepts" of phone calls. A few weeks ago, the FCC announced tentative plans — subject to public comment and review — to comply with law enforcement's request, which would extend CALEA to broadband Internet providers and services that let people make phone calls over the Internet (often called "voice over IP" or VoIP).

If the FCC and law enforcement get their way, broadband providers will have to build their networks to be wiretap-ready. Although law enforcement agents already have the power — with the proper court order — to intercept suspects' communications online, a reinterpretation of CALEA will make it much easier. Computer networks, like phone networks, will have built-in eavesdrop points. Critics of the plan say this will make it easier for unauthorized people to listen in on private exchanges as well.

There's also another problem: Court orders for telephone surveillance — the same ones law enforcement uses to sniff data off of computer networks — don't reflect the reality of communicating over the Internet. On a phone network, it's very easy for someone to tap one phone line and hear only the conversations initiated and received by a targeted person. It's also easy to separate out the content of the conversation from the numbers dialed, which is why courts typically issue separate orders for call-routing information (numbers calling in and out) and call content (what people are saying).

None of these nice distinctions exist on the Internet. When a law enforcement agent serves a court order to a broadband provider asking for Annalee Newitz's routing information (that is, whom I send e-mail to and receive it from), the "bug" that gets placed on the network will have to sort through every piece of data flowing through the network. That means anyone else using my Internet service provider will have their e-mails searched too. And when they do finally locate my e-mail, the court has to trust the officer gathering data to strip the e-mail of its content and look only at the "to" and "from" headers for that routing information.

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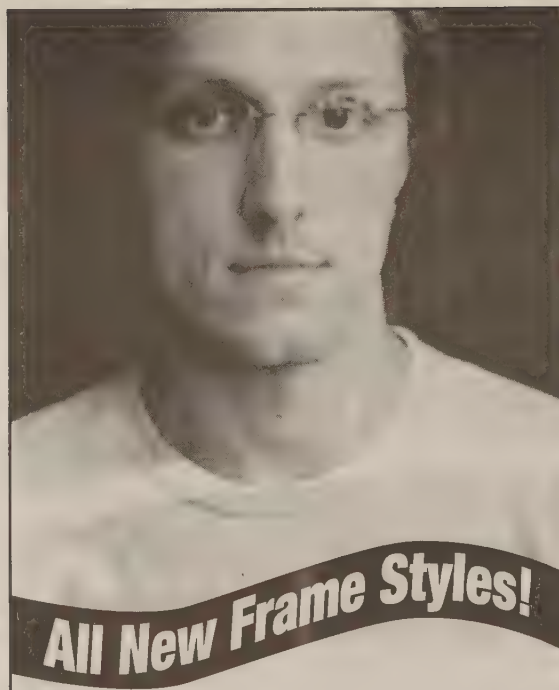


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Enter the Matrix

Secretive, unaccountable company sits at the information-sharing nexus of the country's law enforcement agencies. *By A.C. Thompson*

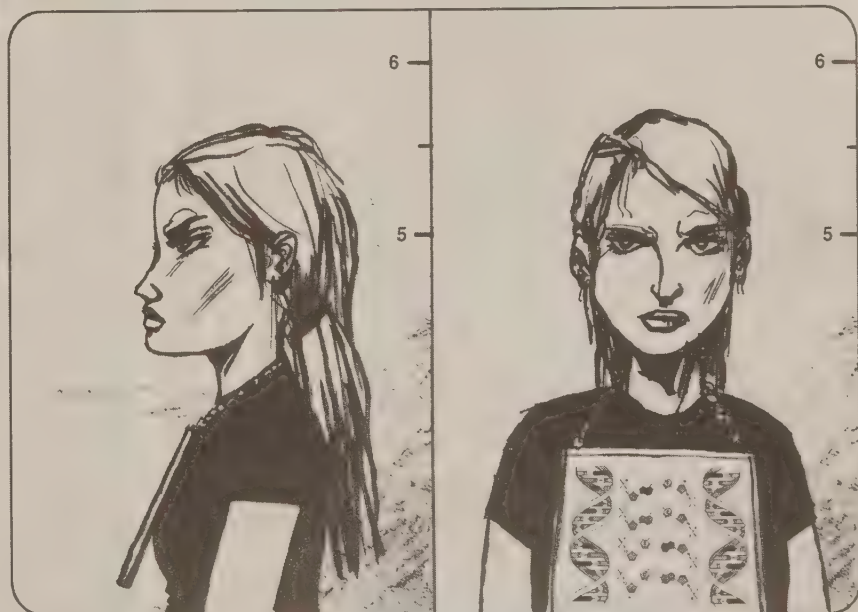


ILLUSTRATION BY BRIAN WOOD

The Law Enforcement Intelligence Unit's digital file cabinet could be one reason anticorporate rebels like Jon Sellers of Berkeley's Ruckus Society and freelance rabble-rouser David Solnit have found badge-wearers tailing them from protest to protest over the past several years. Never heard of LEIU? Few have.

The secretive organization is headquartered on California Department of Justice property and receives its funding from an array of police agencies, which pour detailed information on criminals and suspected criminals into a central computer database. In the not-so-distant analog past, LEIU was caught keeping hundreds of three-by-five-inch index cards on political dissidents — anti-Vietnam War activists, labor leaders, civil rights crusaders, and the like — many of whom were guilty of nothing more serious than a traffic infraction.

Just what the organization is doing today is largely a mystery to anyone outside its very tightly controlled orbit. Though the group is bankrolled by taxpayer dollars and inextricably intertwined with the public sector, its status as a private, nonprofit corporation means it has to disclose almost nothing

to the masses about its activities. Shielded from any kind of government oversight, LEIU is, in many ways, the ultimate spy agency: so sleek and quiet almost nobody knows it even exists.

"They're still around?" gasps John Crew, a police practices analyst with the American Civil Liberties Union of Northern California.

But don't get the wrong idea. LEIU is just one well-concealed component of the surveillance and intel matrix that's taken shape since 9/11 (see sidebar), a golem that may prevent another horrific attack or may be dooming us to a dystopian future.

...

Start asking questions about LEIU, and you'll hit walls real quick. LEIU itself won't say much — and until recently the organization didn't even have a public Web site. The state Justice Department won't give up much either, even though it houses LEIU's computers and two state officials play key roles at LEIU.

Through a formal legal request to the San Francisco Police Department, the *Bay Guardian* was able to obtain a slim document titled "LEIU History, Purpose, and Operations," which of-

fers a very brief background sketch. "In the mid 1950's, local and state law enforcement agencies around the United States recognized that there was no single agency responsible for receiving, collating, maintaining or disseminating information on organized crime subjects," it states. LEIU was born during a 1956 meeting in San Francisco attended by 26 police agencies looking to fill that void.

From its origins combating gangsters, it soon morphed into a clearinghouse for information on all types of criminal behavior, not to mention dissident political activity. By the 1960s the organization had become the bane of civil libertarians who'd gotten a few peeks at the kind of data LEIU was hoarding. As Sheila O'Donnell, a licensed private investigator based in Marin County and an expert on LEIU, puts it, "They were clearly only trying to stop the left. They were trying to stop people from organizing against the war."

The files of that era were blatantly political: one person's crime was being an "admitted active Muslim," another was guilty of being a "capable public

Continued on page 30

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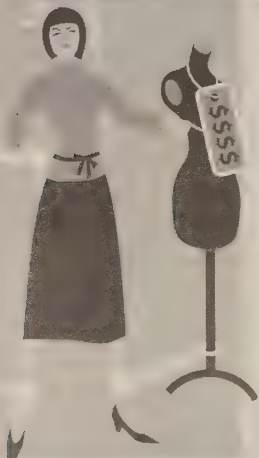
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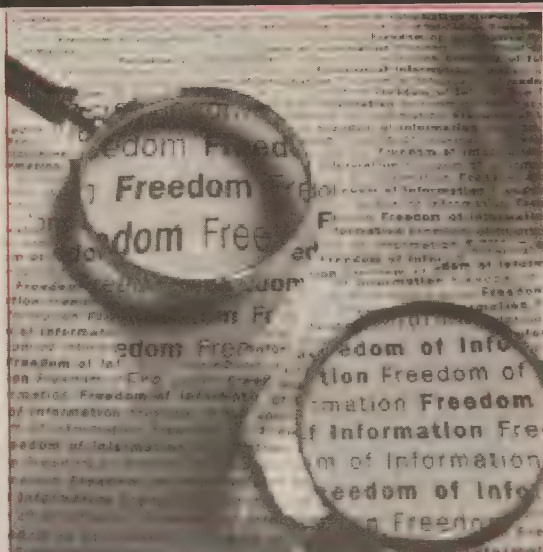
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Keeping Government Open and Accountable is CFAC's Full-Time Job

Have you ever tried to get a government document only to be stonewalled by a stonefaced bureaucrat? You're not alone. Secret meetings, backroom deals and privileged access to information have long been the mother's milk of politics. In fact, the problem is so severe that the California Public Records Act has been cynically referred to as a "paper tiger."

Or, have you ever gone to a local government meeting prepared to have your say, only to find that the decisions seem to have been made long before you ever got there? True, it's illegal, but not unusual. The state's Ralph M. Brown Open Meetings Act is supposed to keep local agency meetings open and public, but many officials have made a high-stakes game out of finding clever ways around the law. So what, if anything, can you do? If you don't know your rights, very little. But help is available from a citizens' advocacy organization created specifically to help secure our constitutionally mandated rights: the California First Amendment Coalition (CFAC).

CFAC works to guide you — or anyone who asks — through the maze of secrecy that prevents your claiming those rights. An attorney on CFAC's HotLine will walk you through the steps for requesting a public record or protesting actions taken in secret. The group's track record in keeping the public's business public — and some politicians reluctantly honest — is such that sometimes merely invoking CFAC's name helps open the appropriate doors. To open those doors yourself, call (916) 974-8888, or e-mail to cfac@cfac.org. Your freedom may depend on it.



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The California First Amendment Coalition is the one organization in the state — and one of the few in the nation — specifically founded to keep government officials and institutions accountable and to secure our rights to find out, show up and speak out. To maintain its freedom to criticize and oppose government secrecy, CFAC will not accept money from any government sources, relying instead on memberships, grants and contributions. Among CFAC's many useful publications is *The California Journalist's Legal Notebook*, a handy reference packed with access information that helps non-journalists as well.

This past year, CFAC has fought for open government on many fronts, including:

- Writing, sponsoring and getting passed a Sunshine Amendment measure that gives voters this November the Opportunity to add open government language to the state constitution.
- Filing a lawsuit to force a municipally-owned and controlled water district to abide by the Ralph M. Brown Act.

- Providing testimony in support of a Los Angeles Sunshine Ordinance.
- Working to change procedures of local agencies on a daily basis through education and sending "cure and correct" letters demanding that the agencies abide by open government laws.

Wherever and whenever those who govern threaten the freedom or trample the rights of the governed, the California First Amendment Coalition will be there for us all.

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- ☐ Spying on dissidents
- ☐ RFID
- ☐ Long-range microwave beams
- ☐ Prop. 69

GUARDIAN

Information sharing

From page 28

speaker," and a third was a "longtime communist party member." In one instance, the SFPD forwarded LEIU info on a labor activist they spied walking picket lines.

Much of the info was bunk. "The lack of accuracy and plethora of unverified reports and innuendos in the LEIU's files prompted investigations of the LEIU by local, state and federal agencies," notes an LEIU timeline compiled by Political Research Associates, a well-respected Massachusetts-based think tank. "The federal General Accounting Office found that only a small percent of the information recorded on the LEIU cards could be completely documented."

Leaks about LEIU's spy-on-the-lefties program provoked a string of civil suits, including one in California

Those guidelines, which go out to LEIU's 240 agencies, pointedly exclude keeping tabs on people simply because they support "unpopular causes" or belong to a particular ethnic group. Still, the rules are pretty wide open. Any individuals or businesses "suspected of being involved" in criminal activity are fair game.

At this point LEIU monitors the whole spectrum of crime, tracking everything from loan-sharking to securities fraud to "destruction of property" and "threats to public officials and private citizens" — breadth that leaves plenty of room for domestic dissidents.

The lone document we received from the SFPD indicates the department pays at least \$495 annually to belong to LEIU's network and can access information through a "secure internet site." It also notes that the SFPD should have, in its files, the LEIU constitution and by-laws, bulletins, an LEIU member-

Police agencies form an ever widening web

LEIU, of course, is just a cog in a larger machine, one that's likely safeguarding us and eroding our liberties simultaneously. Other key parts of the surveillance-intel matrix include:

U.S. Department of Homeland Security In his evenhanded study of our developing garison state, *Fortress America* author Matthew Brzezinski offers an overview of the newly minted mega-agency, writing, "Every day DHS reviews 2,200 intelligence reports and cables, issues a dozen information bulletins to as many as 18,000 recipients, and trains 3,500 federal officers from 75 different agencies. It deploys 108 patrol aircraft, has a fleet of over 100,000 vehicles, operates 238 remote video surveillance systems, and stands watch over 8,000 federal facilities and pieces of critical infrastructure."

Joint Terrorism Task Forces These squads are a collaborative effort between the feds and local cops. In 2002 the San Francisco Police Department joined the local task force, which, public records show, operates out of Federal Bureau of Investigation offices in San Francisco and is led by the bureau. The SFPD has one officer on the task force, while the FBI has committed 27 agents to the effort. They were definitely concerned by the antiwar activists who filled the streets last year: a confidential JTTF memo we obtained complains that even "peaceful [protest] techniques can create a climate of disorder" and encourages cops to "report any potentially illegally acts" to the feds.

California Anti-Terrorism Information Center A project of state attorney general Bill Lockyer, CATIC got off to a rocky start in 2003 when muckrakers at the *Oakland Tribune* caught the center spying on political groups — heavily redacted memos showed CATIC agents were surveilling antiwar groups, pro-Palestinian activists, environmental activists, and, in one case, we discovered, a Middle Eastern cultural festival. Under pressure, Lockyer quickly instructed CATIC to quit collecting info on First Amendment-protected activity.

Local police intelligence squads Apparently circumventing department rules, a small team of undercover SFPD cops last year infiltrated demonstrations — a nifty little decision that led to a high-level internal investigation. In a move unlikely to bolster confidence in the department, police brass are keeping all details about the probe confidential. Similar efforts have been reported in other cities, including New York during this year's Republican National Convention.

A.C.T.

brought by the ACLU, which in 1980 went to the state Supreme Court. The ACLU argued it should have access to LEIU's files since they were the work product of public servants and, in many cases, of dubious investigative value; the court told it to get lost.

Lately, LEIU has sought to cultivate a slightly more open, slightly less creepy image, probably, in part, because a crew of determined protesters crashed the group's convention last year in Seattle. It now has a public Web site, on which it's posted its current "Criminal Intelligence File Guidelines."

ship roster, and other information, none of which was provided to us, though we asked for that type of paperwork.

LEIU is registered as a California nonprofit corporation. Yet for some reason it hasn't filed its nonprofit tax returns — known as IRS 990 forms — with the state. "There should be a 990 for this organization because their gross receipts were over \$25,000 for this particular year," Tony Salazar at the Registry of Charitable Trusts, the state office that oversees nonprofits, explains via e-mail. "A letter will be sent to the organization requesting their 990 form."

The group's articles of incorporation reflect its overlap between the private

and public realms. A man named Bob Morehouse is listed as LEIU's chief financial officer. Morehouse is also an employee of the California Department of Justice, assigned to the department's investigations bureau.

At Justice, spokesperson Hallye Jordan told us Morehouse and another Justice staffer are paid by LEIU to maintain its database, which ties into two other regional computer networks.

• • •

As far as LEIU boss Dick Wright is concerned, the excesses of the '60s and '70s were all a big misunderstanding. Wright, a captain with the Simi Valley Police Department, tells us that there were few guideposts for police intelligence squads during those turbulent days, that nobody really knew just what was acceptable. He even tips his hat to the ACLU, saying its lawsuits helped to define exactly what's legal when it comes to collecting intel on Americans.

Today's LEIU is a different beast, Wright argues. "LEIU was one of the leaders in establishing intelligence standards that balance the needs of law enforcement with the right to privacy," he says.

At this point, LEIU maintains it has absolutely no interest in compiling dossiers on law-abiding citizens, no matter how divergent their political beliefs. "There are people out there who think LEIU is a secret organization trampling on people's rights," Wright says. "That's simply not true."

Still, he admits, political demonstrations pose a "thorny issue." LEIU compiles no files on protesters engaged in lawful First Amendment-protected activities — there has to be, Wright says, at least the intention to engage in criminal behavior.

This, of course, is just a little problematic: all cops have to do is say they "suspect" someone of planning to commit a crime, and they can start building a dossier accessible to other cops around the country, and even to agencies in Canada and Australia.

And there's another problem. What if a protester breaks the law but doesn't have the slightest intention of doing anything felonious? In other words, is LEIU compiling info on, say, middle-aged Buddhists and Quakers who stage a sit-in in front of a federal office building, or queer activists who organize a march without official permits?

Questions like these worry private investigator O'Donnell. "What they have been doing is antidemocratic," she rails. "I believe what they're doing now is the same thing they were doing in the '60s and '70s, only now they're using terrorism as a cover."

No way, Wright counters. "We don't intend to be secretive. The whole purpose is to facilitate the exchange of information on criminal organizations." ♦

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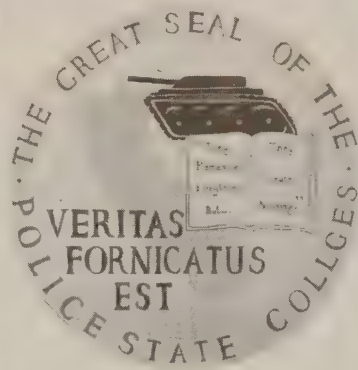
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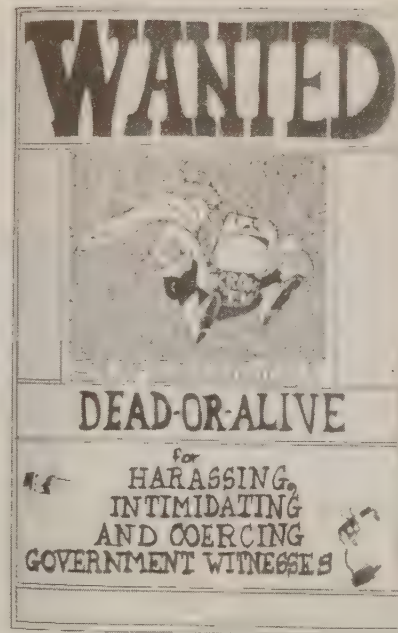
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History lesson

American police-state excesses have always triggered reforms — at least until 9/11 hit at just the wrong point in the cycle. *By Steven T. Jones*



The '60s all over again: Art from the *Bay Guardian's* early days reflected the mood of the times: from left, a rally in Oakland to free Black Panther Huey Newton, a logo from the San Francisco State University student protests, and a cartoon illustrating "Picks from the SuperChron" story on the *San Francisco Chronicle* private spies (see "They're Watching," page 19).



Law enforcement in the United States has swung between fearful authoritarianism and restrained respect for individual rights during the nearly 100 years the federal government has officially been in the business of watching and arresting people in this country.

Yet it hasn't been the smooth and

balanced swing of a pendulum. Instead, a more apt metaphor is that of a timer winding down, signaling our dwindling liberties — until some sector of society loses them completely and the alarm of scandal sounds, letting the people know it's time to renew the constitutional promises on which the nation was founded.

And then the process begins again, with the reforms and safeguards of liberty getting ticked away by fears of vulnerability to violence, fears of plotting enemies, fears of leftists demanding changes in the socioeconomic order. With every turn of the timer, the police state gets smarter, more sophisticated, and stronger.

Today antiwar activists aren't actually given prison terms just for speaking out, as socialist labor leader Eugene Debs and others were before World War I. Instead, police just cordon them off in protest pens or use "nonlethal" weapons or short jail stays to keep them in line.

The authorities don't use mass dragnets like the Palmer Raids, which jailed

more than 16,000 leftists and anarchists in just two days, or round up and imprison entire ethnic groups, as they did with Japanese Americans during World War II. But they do create massive databases of malcontents and require "special registrations" of residents from Muslim countries, just in case someone needs to find them later.

And what about COINTELPRO? After it was revealed in the early 1970s that the feds had been tailing, harassing, and sabotaging more than 30,000 law-abiding citizens and groups, what changed? Well, after being briefly restricted, such police-state activities were officially sanctioned by the federal government, which now tries to be a bit more polished in its approach.

"Now it is authorized and solidified in law, whereas before it was being done entirely sub rosa, or outside the law," said Kit Gage, director of the First Amendment Foundation and a member of the National Committee Against Repressive Legislation and the National Lawyers Guild. "In the COINTELPRO days, Hoover — and this is well documented — kept lists of people and broke into people's homes completely outside the law."

Today the USA PATRIOT Act allows police to get "sneak and peek" search warrants, officially allowing agents to snoop on citizens without notifying them.

And interestingly the biggest shifts happened decades before 9/11.

As bad as the Bush administration has been for civil liberties, San Francisco State University history professor Christopher R. Waldrep, whose academic research has focused on the buildup of federal law-enforcement capabilities, called George W. Bush "historically insignificant — he's just continuing the trajectory."

Since the last period of police reform in the '70s, that trajectory has been an unabated move toward a stronger, less accountable police state, starting on Dec. 4, 1981, when then-president Ronald Reagan signed Executive Order 12333, United States Intelligence Activities.

History of the U.S. police state

1908 Over objections from Congress, President Theodore Roosevelt forms the U.S. Justice Department's Bureau of Investigation, the forerunner of the Federal Bureau of Investigation. J. Edgar Hoover (who went on to run the FBI from 1924 to 1972) is a top deputy from the very beginning. With few federal criminal statutes to investigate, the agency immediately targets labor activists and those who opposed the U.S. entry into World War I.

1917-18 Congress passes the Espionage Act and the Sedition Act, focusing the federal law enforcement infrastructure on domestic political dissidents.

Nov. 7, 1919, and Jan. 2, 1920 Bureau of Investigation carries out the infamous Palmer Raids (named for Attorney General A. Mitchell Palmer),

a nationwide sweep that rounds up more than 16,000 suspected Communists and anarchists accused of fomenting revolution. No evidence of the plot is found, and most were eventually released without charges after being held for several months. Socialist leader Emma Goldman and 247 others were deported to Russia.

1933-38 Law enforcement functions grow exponentially along with the New Deal-era expansion of the scope and power of the federal government. The agency name is changed to the Federal Bureau of Investigation in 1935, and President Franklin D. Roosevelt uses the agency to gather information on his political enemies, as many of his successors (particularly Presidents Lyndon Johnson and Richard Nixon) would also do.

June 29, 1940 The Alien Registration Act requires all noncitizen residents to register and makes it a criminal offense to advocate violent overthrow of the government or to organize or be a member

of any group or society devoted to such advocacy.

1945 The House Un-American Activities Committee becomes a permanent body to investigate threats of subversion by groups inside the United States. FBI surveillance and research provide most of the evidence on which the next 20 years' worth of its hearings are based.

July 26, 1947 The National Security Act establishes the federal intelligence apparatus as we know it today, including the National Security Council, headed by the president, and the Central Intelligence Agency.

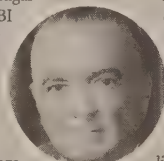
July 14, 1970 President Nixon approves a set of recommendations known as the Huston Plan calling for various government agencies, including the CIA and FBI, to conduct wide-ranging illegal intelligence-gathering activities targeted toward dissident groups and individuals. Approval is withdrawn two weeks later.

March 1971 FBI documents leaked to the press

reveal the existence of the Counterintelligence Program, or COINTELPRO, which includes an array of surveillance, infiltration, sabotage, harassment, prosecutions based on falsified evidence, smear campaigns, and other covert efforts against leftist groups and individuals in the United States since the late '50s. Subsequent Freedom of Information Act (the open-government law enacted in 1966) requests, lawsuits, and former agents' public confessions deepen the exposure in the coming years.

April 1971 COINTELPRO, which resulted in surveillance of 300,000 U.S. citizens and groups, is officially discontinued, yet revelations years later show surveillance of at least some U.S. dissidents continued unabated.

1974-76 Combined with the Watergate scandal and reports of CIA operations in Vietnam and other countries, the COINTELPRO revelations spark a period of reform, with reports by the Murphy Commission, the Rockefeller Commission, the Church Committee, and the Pike



Since his days as California governor fighting the leftist student and antiwar movements of the '60s, Reagan believed in strong police powers, and his order spelled out in great detail how the Federal Bureau of Investigation, Central Intelligence Agency, and other agencies were charged with a variety of intelligence functions.

Among other tenets, it for the first time explicitly authorized the CIA to "conduct counterintelligence activities within the United States in coordination with the FBI as required by procedures agreed upon by the Director of Central Intelligence and the Attorney General."

"Arguably, the Reagan Administration established a presumption in favor of government needs over individual rights."

Richard A. Best, defense policy analyst

In a report summarizing the history of intelligence reform prepared for the House Permanent Select Committee on Intelligence last summer, defense policy analyst Richard A. Best wrote, "Arguably, the Reagan Administration established a presumption in favor of government needs over individual rights."

And as terrorism against the United States became more of a threat during the next two presidencies, that presumption remained, advanced most significantly by former president Bill Clinton and his Anti-Terrorism and Effective Death Penalty Act of 1996. Then the government that was opened up by freedom-of-information reforms during the 1970s started to close.

"Today it's very hard to get records, and when you do, they're heavily redacted. So it's hard to know what the government is up

to," said Athan Theoharis, a professor at Marquette University and author, whose latest book is *The FBI and American Democracy: A Brief Critical History*. "But it surely is ratcheted up."

He knows this simply by looking at the raw numbers. Just before 9/11, there were about 1,300 FBI agents doing domestic surveillance; today, he said, there are about 7,000. He wondered, "What are they doing with this massive amount of information they're collecting?"

The current so-called war on terrorism may have delayed the reform chime of our national timer, which

has gone off every 20 years or so. A year after his infamous raids, then-attorney general A. Mitchell Palmer was deemed a national disgrace. Japanese Americans have gotten official apologies and compensation for their WWII internment. And after COINTELPRO's activities were revealed, there's now more congressional and presidential oversight of the FBI.

"It goes in waves. It gets bad fast — it certainly got bad fast after 9/11 — but it always takes a long time to fix it. I think we're now starting a decade-long process of fixing it," Gage said. "People have to get less scared, and that takes time. And Congress has to get a backbone, and that takes time too."

Yet Gage has a message for the new police state: "We've been through it before, and we weren't scared off before. We're still around, and we're not afraid." ♦

Selected readings from newspapers around the country

'Freedom Fighter 2004: The True Patriots' Concern for lost liberties and the USA PATRIOT Act isn't just a preoccupation for San Francisco liberals. Montana conservatives also share our perspective. www.missoulanews.com/News/News.asp?no=4156.

'The Anarchists' Datebook' Federal Bureau of Investigation agents question and threaten Missouri activists before the Republican National Convention. www.pitch.com/issues/2004-08-05/stline.html

'Free Speech and Assembly on the Line' The Boston Phoenix reports on how protesters rights changed between the 2000 and 2004 presidential conventions. www.bostonphoenix.com/boston/news_features/top/features/documents/103849737.asp.

'www.bigbrother.com' A federal case against Bev Harris — who sounded the alarm about problems with electronic voting — chills free speech. www.seattleweekly.com/features/0420/040519_news_blackboxvoting.php.

'Civil Rights Rollback' The Village Voice documents the spread of racial profiling since 9/11. www.villagevoice.com/issues/0431/lee.php.

'Plugging the Memory Hole' An interview with the Memory Hole Web site creator shows how information gets hidden from public view by Bush, Ashcroft, and company. www.alibi.com/editorial/section_display.php?di=2004-07-01&scn=feature#8546.

'The Enemy Within' Even while raising concerns about the Bush administration's excesses, the U.S. Supreme Court allows "enemy combatants" to languish in jails without rights. www.bostonphoenix.com/boston/news_features/other_stories/multipage/documents/03965600.asp.

'No Rest for the Weary Agitator' One activist refuses to let the police state back her down after being arrested and injured during last year's violent response to

protests against the Free Trade Area of the Americas. www.miaminewtimes.com/issues/2004-03-04/news/metro.html.

'Special Agent Jane Turner vs. the FBI' A whistle-blower sheds light on the shadowy, good old boy world of federal law enforcement. www.citypages.com/databank/25/1244/article12538.asp.

Resources to help you resist the police state

American Civil Liberties Union works in courts, legislatures, and communities to defend individual rights and liberties guaranteed under the Constitution, Bill of Rights, and United States law. It strives to make sure that people understand how to exercise their rights regarding free speech and press, discrimination, a fair trial, and maintaining privacy. "If the rights of society's most vulnerable are denied, everybody's rights are denied," it's Web site proclaims. *American Civil Liberties Union of Northern California*, 1663 Mission, Ste. 460, S.F. (415) 621-2493, www.aclu.org.

California First Amendment Coalition is a clearinghouse for information on how to keep government open and accessible, which is the key to keeping the police state in check. The group sponsors forums, pushes legislation, follows key court cases and attorneys general opinions, and offers a legal hotline on access issues. 534 Fourth St., Ste. B, San Rafael. (415) 460-5060, www.cfac.org.

National Lawyers Guild is dedicated to promoting the need for public interest reforms to the political and economic systems. Uniting attorneys, law students, paralegals, and jailhouse lawyers, the organization serves as an effective political and social force for protecting human rights, with a focus on the rights of marginalized groups, including low-wage workers, minorities, women, and political protesters. Find information on how to deal with police, including advice on what to say and what kind of body language to use, on its Web site. *National Lawyers Guild, Bay Area chapter*, 558 Capp, S.F. (415) 285-5067, www.nlg.org.

MyLawyer.com publishes self-help legal software tools on the Internet, helping people to learn about laws and their rights without having to pay hefty lawyer fees. It also provides information to help people deal with the police, such as how to tell if an arrest is legal, how to handle police interrogation, and how to get out of jail on bail. www.mylawer.com, 1-800-311-6123.

Community United Against Violence strives to end hate crimes and violence against members of the lesbian, gay, bisexual, and transgender communities. CUAV believes that in order to end violence, it must fight all forms of oppression, including racism, sexism, agism, classism, and ableism. It offers a 24-hour confidential, multilingual support line (415-333-HELP), free counseling, legal advocacy on criminal cases, and emergency assistance to survivors of victims of domestic violence, hate crimes, and sexual assault. 160 14th St., S.F. (415) 777-5500, www.cuav.org.

San Francisco Bay Area Independent Media Center provides information to people who don't have access to the airwaves, tools, and resources of corporate media — including audio, video, photography, the Internet, or other communication media. It supports local, regional, and global struggles against exploitation and oppression. 2940 16th St., Ste. 216, S.F. (415) 864-1006, www.indybay.org.

Civilrights.org offers civil rights news and information, and its socially concerned, issue-oriented original audio, video, and written programming serves as an online center for the struggle against discrimination. www.civilrights.org.

FreeAdvice.com supplies easy-to-understand legal content prepared by top attorneys in the effort to provide useful, comprehensive and balanced legal information to consumers and small businesses and to help them find answers to legal questions and solutions to legal problems. (415) 331-1212, freeadvice.com.

S.T.J. and Laura Allen

Committee recommending increased restrictions and oversight for the U.S. intelligence community.

Sept. 27, 1975 The Privacy Act of 1974 is signed, providing U.S. citizens and permanent residents with a right of access to information concerning them that's maintained by any agency in the executive branch. The act also establishes controls over what personal information the federal government collects and how it uses or discloses that information.

Feb. 18, 1976 President Gerald Ford issues Executive Order 11905, implementing some recommendations from the Murphy and Rockefeller Commissions, limiting surveillance of U.S. citizens and establishing the Intelligence Oversight Board.

Jan. 24, 1978 President Jimmy Carter issues Executive Order 12036, making the Director of Central Intelligence answerable to the president and prohibiting medical experiments by intelligence agents and political assassination.



October 1980 After years of failed efforts in Congress to implement reforms proposed by the Church and Pike Committees, reformers succeed in including new congressional oversight requirements in the Intelligence Authorization Act.

Dec. 4, 1981 President Ronald Reagan issues Executive Order 12333, a sweeping overhaul of the intelligence communities that overturns some reforms of Ford and Carter and for the first time explicitly authorizes the CIA to "conduct counterintelligence activities within the United States in coordination with the FBI."

Oct. 15, 1984 Reagan signs the Central Intelligence Agency Information Act of 1984, which exempts the agency from the FOIA's search and review requirements.

Feb. 26, 1993 A car bomb explodes in the underground parking garage of the World Trade Center killing six and injuring 1,040.



April 19, 1995 A bomb inside a rental truck explodes killing 168 at the Oklahoma City Federal Building.

April 24, 1996 President Bill Clinton signs the Anti-Terrorism and Effective Death Penalty Act, making terrorism a federal crime punishable by death and greatly expanding the ability of federal agents to conduct domestic surveillance and shielding from disclosure more information on FBI and CIA activities.

Aug. 7, 1998 The U.S. embassies in Kenya and Tanzania are bombed, leaving 258 dead and more than 5,000 injured.

Oct. 12, 2000 An explosion next to the USS Cole in Yemen kills 17 sailors and injures 35.

Sept. 11, 2001 The attack on the World Trade Center and the Pentagon leaves about 3,000 dead.

Oct. 26, 2001 Congress passes the USA PATRIOT Act, an acronym for "Uniting and Strengthening America

by Providing Appropriate Tools Required to Intercept and Obstruct Terrorism," making it easier for federal agents to conduct surveillance, including "sneak and peak" searches and wiretaps.

Nov. 25, 2002 President George W. Bush signs the Homeland Security Act, creating the Department of Homeland Security and consolidating federal policing functions "to defend our freedom, our security, and our way of life." It is the largest federal government reorganization since the New Deal.

Compiled by Steven T. Jones and Christian Soderholm, mostly from government documents, media accounts, and the research of defense specialist Richard Best, author Brian Glick, Church Commission staff, author and history professor Athan Theoharis, and San Francisco State University history professor Christopher Waldrep.

E-mail Steven T. Jones at steve@sfbg.com.



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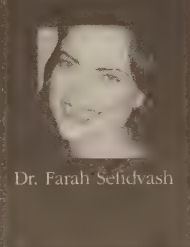
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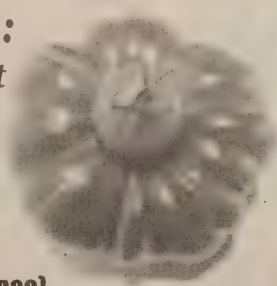
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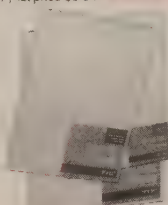
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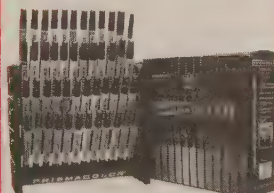
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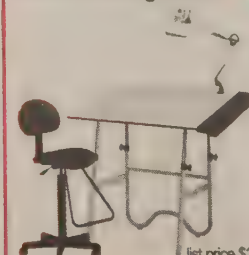
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In review

Out of the office and into the streets
— the *Bay Guardian's* 38th year



GUARDIAN PHOTO BY LORI SPEARS

Sister activist: Sister Sharrin' Dipity of the Sisters of Perpetual Indulgence (a.k.a. senior account executive Ryan Loisel) gets the word out at a Castro rally for same-sex marriage.



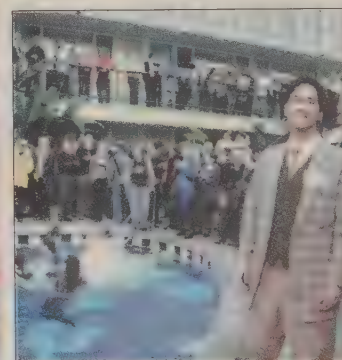
GUARDIAN PHOTO BY MIRISSA NEFF

Pool party: Jump-roping troupe Double Dutchess brought the spirit of Esther Williams to the 2004 Best of the Bay party at Bambuddha Lounge — as mentioned in a *New York Times* profile the following week.



GUARDIAN PHOTO BY NANCY HUI

Joining the party: Promotions manager Riley Manlapaz sets up shop at San Francisco Carnival 2004.



GUARDIAN PHOTO BY RILEY MANLAPAZ

High and dry: Marketing manager (and party planner extraordinaire) Warren Spicer looks happy he threw such a rockin' soiree — and didn't get pushed into the pool.



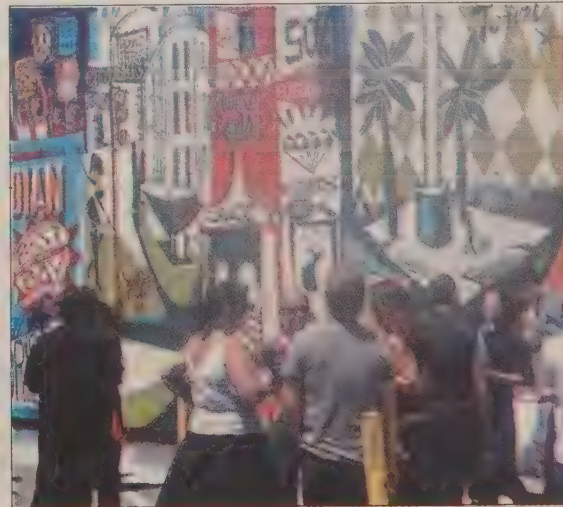
GUARDIAN PHOTO BY NANCY HUI

Queen of the three-wheelers: Macy — daughter of national and entertainment advertising director Nancy Hui — shows off her stylin' ride at the Tour de Fat in Golden Gate Park.



GUARDIAN PHOTO BY MIRISSA NEFF

Start to finish: Brian Barneclio maps out, left, the mural celebrating our 30th year of Best of the Bay awards; Guardianites admire the end product.



GUARDIAN PHOTO BY RILEY MANLAPAZ



GUARDIAN PHOTO BY NANCY HUI

Honoring the arts: From left, presenter Manley Lennox (a.k.a. receptionist Mark Lindley), *Bay Guardian* editor and publisher Bruce B. Bruggmann, and MC Michelle Tea kick off the 2003 Goldies (Guardian Outstanding Local Discovery) award ceremony at Foreign Cinema.

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NEIGHBORHOOD BUSINESS

Welcome to GreenMart

Nonprofit Global Exchange seeks to prove it's
 easy being green. *By Jeremy Smith*

A giant octopus of a nonprofit, **Global Exchange** (2017 Mission, Ste. 303, S.F. 415-255-7296, www.globalexchange.org) is an organization with many tentacles, stretching from its Mission Street headquarters around the world. A leader in the antiwar and international human rights movements, Global Exchange is also a successful social entrepreneur operating several multimillion-dollar businesses. It hosts (with Washington, D.C.-based Co-Op America) the sprawling Green Festival (www.greenfestivals.com), scheduled to take place Nov. 6 and 7 at the San Francisco Concourse Exhibition Center. And it's in negotiations to open a new product center that'll promote alternative, fairly traded, and environmentally friendly building materials and home design tools.

"When we founded Global Exchange, we didn't want to just talk to the left," executive director **Kevin Danaher** says. The group also didn't want to depend on grants from philanthropic foundations, whose capriciousness is a major source of financial instability for nonprofits. Global Exchange's first business enterprise in 1988 was a "reality tour" to Mozambique and Zimbabwe, which sought to reveal those countries' culture and politics through a travel package that combined education with recreation.

Since that first venture to Africa, **Global Exchange Reality Tours** has grown into a \$3.4 million business that takes U.S. tourists to countries around the world, including Cuba,

South Africa, and Vietnam. Some Reality Tours also double as human rights and election-monitoring delegations that observe and report on events in areas of conflict.



Shopping for change: Elana Zarenczanski shops for Dia de los Muertos decorations at the Global Exchange Fair Trade Store in Berkeley.

But Global Exchange wasn't content just to schlep U.S. citizens around the world. In 1990 the nonprofit launched

the **Global Exchange Fair Trade Store** (4018 24th St., S.F. 800-505-4410 or 415-553-4412), whose wares feature what Danaher calls "full-content labeling." "Places like Wal-Mart need to conceal the biographies of their products," Danaher says, in order to hide heinous labor and environmental practices. "We want to reveal the histories of our products." The store tags detail where the product came from, who made it, and how it was made.

The store turned out to be profitable. Global Exchange exported its retail model first to Berkeley (2840 College, Berk. 510-548-0370) and then last year to Portland, Ore. Along with an online component (store.globalexchange.org), the stores generate income for artisans and crafts cooperatives in nearly 40 countries, guided by principles of fair trade.

Global Exchange's business strategy is indivisible, Danaher says, from its political strategy. "Maybe the woman who buys a sari in one of our stores doesn't have a political bone in her body, but perhaps that sari will serve as a gateway. By learning about the practices behind the products she buys, she might begin to question the way business is usually conducted in this country."

In 2001, Danaher first began to explore the organization's latest venture: building materials. "Green building is spreading widely in the construction industry, and its price competitiveness is improving," he says. "Yet currently there is no central showroom where architects and contractors can witness the growing range of green building technology and order directly from the manufacturers," Danaher and his collaborators dreamed up

GreenMart (www.greenmart.us) to serve as a showcase for green building practices as well as "a hub for ecologically and socially responsible enterprise, education, and economic development." Global Exchange is now negotiating to purchase a building to house GreenMart, which Danaher hopes will be finalized by the end of the year.

Working through Global Exchange, Danaher has hopes for a new world growing in the shell of the old. "We live in a capitalist society," he says. "If you're going to create a socialist society, there are two approaches: political and economic. The political approach has failed. Instead we have to build an alternative economy that changes society from the grassroots. The progressive movement has to innovate new ways to solve old problems." ♦

BizTips

Six-string boom Having outgrown its current location, **Guitar Center** (1321 Mission, S.F. 415-626-7655) has a new home at 1645 Van Ness Ave. that doubles its size. In addition to a mammoth guitar selection, the musician's haven will have a dedicated acoustic room, an area for vintage equipment, and Pro Tools and DJ rooms. "The new store is a tribute to the San Francisco music scene," general manager **Jason Williamson** says. Several local bands play on opening day, Oct. 21. (Lori Musicer)

Purl two We knew she could weave a good ballad, but who knew she could stitch a good scarf? Adding to her repertoire of talents, ex-Tarnation vocalist **Paula Frazer** has opened her own boutique, **Paula Frazer Handwoven** (324 Cortland, S.F. 415-282-YARN, www.paulafrazer.com), featuring loom-woven and hand-knit scarves, hats, handbags, and blankets, as well as crafting supplies such as yarns, looms, and needlework materials. (Starla Estrada)

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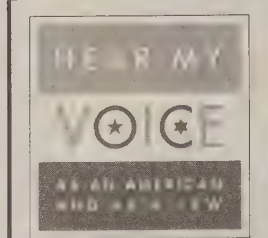
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techsploitation by annalee newitz

Wiretap this!

While I was in Berlin, I had a chance to visit the well-appointed offices of GSMK, makers of the world's first publicly available cell phone that nobody can wiretap. It's called the CryptoPhone.

Frank Rieger, the company's CTO, is a cross between geek and executive. He can talk about product sales, but he has the heart of a hacker. Seconds after shaking my hand, he was pulling out two CryptoPhones and showing me how they work. Slightly larger and heavier than a Treo, the CryptoPhone looks exactly like a PDA-cell phone — the sort of thing you might associate with dorks rather than spooks. But its entire operating system has been hardened against spies.

"The problem is that it's pretty easy for people in Europe to wiretap each other," Rieger told me. "This phone is popular in countries where there is a lot of competition in fields like raw materials or oil — people will ask private investigators to tap each other's phones, even when there's a deal with less than 1 million euros involved. Also, they're popular in countries where the barriers between business and government are very thin." GSMK has also given out several cut-rate CryptoPhones to human rights organizations working in countries with pervasive government surveillance.

Another incentive driving customers to the CryptoPhone is the fact that in the past two years it's become relatively cheap to create your own home-brewed wiretapper for phones on the GSM network (a cell network more popular in Europe than in the United States). Drawing rapidly on a whiteboard, Rieger showed me the vulnerable spots in a GSM setup. Cellular companies often boast that their cell phone signals are protected against snoops because they're encrypted in one way or another. But those signals are only encrypted up to a point. Once they hit a local cellular base station — a relay point between individual phones and the rest of the network — the signals are utterly naked.

Using surplus equipment, it's fairly easy to build a contraption that uses an antenna to sniff the unprotected phone signals that travel out of the thousands of cellular base stations in any given area. Because base stations are so numerous, it's quite common for a large company to have a base station on the roof of its building. A corporate spy could listen to the signals coming out of that base station and get a sampling of all the conversations happening via cellular in and around the building.

Also, it's not as if the protection on the signal between the cell and the base station is foolproof: there are well-known hacks for the encryption GSM uses. A spy could tail you with a hidden computer and antenna set up to behave like a base station. Your phone would be tricked into sending its signals to the spy's computer, which would suck them all up before bouncing them back into the cellular network. You'd never know anything had gone wrong, and the spy's got all your conversations recorded on his or her laptop.

The CryptoPhone defends against these threats by not relying on the GSM network for its protection. Each phone provides its own strong encryption. Of course, to get end-to-end signal protection, you have to call from one CryptoPhone to another. Each time you make a call, the phones exchange a unique code key that will encrypt the conversation — at the end of the call, the key is thrown away and will never be used again. (That way, somebody tailing you can't listen to dozens of conversations and figure out the key you're using.) When I made a call to Rieger, a series of numbers popped up on the screen — part of our unique key, I read them to him, and he verified that his phone had the same numbers. Thus we established that nobody was spoofing his phone somewhere in between us, decrypting my message and then relaying it to him.

Although occasionally there was some lag in our connection — it took a few extra milliseconds for his words to come to me because they were being encrypted and decrypted on the fly — the sound was excellent, and we were able to carry on a conversation that sounded much better than many I've had using an ordinary cell phone.

The code that makes the CryptoPhone so hard to hack is publicly available, and some big names in the security industry have audited it at Rieger's request. So far, they're all thrilled (several hackers told me GSMK's phone is the only communications device they'd completely trust). "Even governments are using it," Rieger said. "NATO representatives going into peace negotiations have used them, as have police forces doing undercover operations." Coming up next will be CryptoPhones with secure SMS text messaging and a landline model.

Unfortunately, a pair of these perfectly secure devices will cost you upward of 4,000 euros. So you probably won't be replacing your insecure Nokia with CryptoPhones anytime soon. But at least somebody out there has some privacy sometimes. ❖

Annalee Newitz (hellowtechsploitation.com) is a sci-fi media nerd whose phone conversations are so boring they make NSA agents weep. Her column also appears in Metro, Silicon Valley's weekly newspaper.

Scout's honor

Dear Andrea:

I ran into my first love in Tokyo recently. We hadn't seen each other for 20 years and fell in love again. Here's the problem: before he moved back, I told him that after being a stripper, I now give sensual massages and do nude yoga and advertise as a dominatrix.

I never have sex with clients. I give them a hand job, which only takes up 10 percent of the session, and make good money for very little time. I don't want to change my job yet, but it's become excruciating with us fighting all the time.

How do I make him see the difference between our love and the fleeting, meaningless "intimate" experiences I do for money? He has a hard time trusting, so I've let him watch to prove that I don't do anything else with clients. We want the relationship to work! Is there anything you could recommend?

Love,
Tokyo Rose

Dear Rose:

You're really just pitching a movie, though, right? A kind of *Lost in Translation* meets *Before Sunset* erotic-massage indie romance thing with Joaquin Phoenix and Christina Ricci? No? I'm disappointed.

You have to understand that while most people make a distinction between hand job-level sex and intercourse-level sex, they still don't want their girlfriends wanking off strangers for money. Or for free, for that matter. And although many things (premarital cohabitation, single motherhood, wearing pajama bottoms as pants) that used to be strictly taboo are now socially acceptable in most quarters, sharing your girlfriend with strangers isn't one of them. Wishing people would just evolve past jealousy and possessiveness hasn't proved effective as a tool for societal change.

There's been much discussion in my circles of late about anthropologist Donald E. Brown's *Human Universals*, which establishes around 400 concepts and behaviors common across human cultures, from binary distinctions (good-bad, natural-cultural) to belief in magic and fear of snakes. "Powerful sexual jealousy" is, of course, on the list. Belief in the effectiveness of "Oh honey, get over it already," however, is not.

When I say that all societies recognize sexual jealousy, I don't mean that all individuals do. There are always exceptions, but unfortunately for you, your boyfriend isn't one of them. He doesn't want to share you, not for 10 percent of your time, not for any percent of your time. What is "fleeting" and "meaningless" to you is plenty meaningful to him, and you're going to have to respect that.

This has nothing to do with him being a good guy or a bad guy, or, for that matter, you being a good girl or a bad one; it's a matter of wiring. He can try, but I'm willing to bet he'll prove no more able to accept your doing sex-work than my cat can resist chasing moths (it's a feline universal). If you want to stay together, get your massage-therapist license or start teaching the kind of yoga where you wear pants.

Love,
Andrea

Dear Andrea:

I assume that traditional male traits such as bravery, industriousness, and capacity for breadwinning are still as important to women as ever. But in terms of relational behaviors, I was brought up to believe that attentiveness to a woman's needs and demonstrating interest in her as an individual — being a nice guy — were things most women found to be a turn-on, but lately I'm not so sure. I have actually gotten advice from women to the effect that, as the saying goes, nice guys do finish last when it comes to getting the girl and that, to put it bluntly, women are turned on by assholes, guys who are rude, aggressive, and insensitive.

Oh, I know, you're probably going to say I'm asking you to make a generalization that's impossible to quantify, but you get the gist.

Love,
Finishing Last

Dear Last:

Never fear: I can make broad, sweeping pronouncements with the best of them.

You don't want the sort of train-wreck women who are only attracted to brutes, so forget that stuff. This leaves us with normal, healthy women, and here's what they were trying to say to you: Don't be a lapdog. Don't be a slave boy (you're not looking for that sort of woman, either). Don't, *fer chrissake*, "demonstrate interest in her as an individual." Yuck.

If, however, you actually feel interest in her as an individual, and are also funny and take showers (two oft-overlooked requirements of most women), we're getting somewhere. In short, women don't like men to hang all over them and carry their purse for them and constantly ask, "Is there anything I can get you, dear?" That's for elderly, slope-shouldered men named Sheldon, often sporting ill-fitting toupees. Women want a guy who's a Boy Scout (trustworthy, loyal, clean, brave...) but not too much of a Boy Scout (skip the obedient, the thrifty, and some of the reverent and cheerful). Be prepared.

Love,
Andrea

E-mail Andrea Nemerson at andrea@altsexcolumn.com.

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FOOD & DRINK

Hola, says Ola, with moola

By Paul Reidinger

Is a résumé an identity? It is a convenience, certainly. It can be laser-printed on heavy paper. If sufficiently impressive — or lengthy, which is more or less the same thing in our more-is-better, everything-is-quantifiable society — it can get one a job, or perhaps help draw investors into a business endeavor. It is, then, quite a *useful* article — but I wonder if the point of identities is, or is merely, to be useful.

If we were restaurant investors shuffling through the résumés of local chefs, we would certainly pause when we came across Ola Fendert's. He has cooked with and at Alain Rondelli, at Scala's Bistro, and at Bruno's, when that oft-reimagined spot was passing through a classy (but brief) northern Italian phase, en route to cut-rate pasta and now Cajun. Lately Fendert has been a part of the burgeoning empire of the Ploufsters and was the opening chef at Chez Papa and the electrifying Baraka. We would likely think: *He can't go wrong with this guy! He can cook anything and everything!* On the basis of his impressive résumé, we would hire him and give him money to open his own place, which he would call, say, Ola, a phonetic-friendly spelling of his (Swedish) given name.

Buried somewhere in the glory of a résumé like Fendert's is a philosophical issue: if you can cook anything and everything, with great confidence and panache, what is the point of cooking anything? Or: what do you *want* to cook? What speaks to you when you cook? If you knew you had a month to live — the mind wonderfully concentrated by the prospect of imminent nothingness — what would you put on that final month's menu card?

One of the great attractions of Ola, for those of us prone to this sort of musing, is that a restaurant of one's

own is just the thing to help settle such questions. Ola is Fendert's restaurant in a way none of the others have been. It reflects, or should reflect, his aesthetics, his interests, his passions. It should tell us who he is, as not even the most formidable résumé ever could.

Ola opened at the end of summer, in a made-over industrial space, tall and narrow, just down the block from LuLu. It is a transitional block; the LuLu end is bright and tidy, but as you proceed west along Folsom, the sense of seediness grows — at least until you reach Ola, at whose vaultlike doors the valet parkers idle, as if they're truants in a slightly disorganized palace guard.

Inside, Ola is generic-modern. Care has been taken in noise abatement; the music is audible but not intrusive, and the booths opposite the bar on the main floor are handsomely cloistral, if a bit stiff-looking. (The angularity of much contemporary interior design disturbs me, even when softened here and there by fabric or leather; it is math incarnate, but people are not equations.) The lighting is muted, particularly on the mezzanine (where the dimness is such that reading the menu can be an ordeal), and there is an overall sense of shimmering gold. The look is expensive and appealing in its way, but if it is meant to evoke some fantasy, some memory of another place or time, I could not tell which. The lost wonderland of the dot-commies, possibly.

Press materials describe Ola's menu as featuring "Fendert's take on a number of San Francisco classics ... as well as some signature dishes." This sounds a little too much like Reed Hearon's first mélange menu at Black Cat to be quite reassuring. But it turns out Fendert does have a signature tendency, and it is reminiscent of Rondelli's: it involves the playful use of luxury and offbeat ingre-



Voilà: At Ola, Ola Fendert presents his version of chicken under a brick (with broccoli rabe, sherry, lemon, and rosemary) while the crowd huzzahs.

dients. A nice example is the ravioli (\$10 for five pillows, \$18 for 10), stuffed with chicken and foie gras and pooled with truffle jus. It is simple, earthy, rich, and elegant — a grand salami, to dip briefly into baseball metaphor.

There is also a fair amount of plain old earthy cooking, from a butter-tender confit of duck leg (\$18), sauced with red wine and ratatouille, to a rack of lamb (\$22), roasted to a rosy medium rare and served with bacon-flecked cannellini beans, to a puckeringly bright sevicehe (\$12) of prawns and scallops arrayed atop leaves of very ripe avocado. One notes with pleasure the small touches of elegance, such as the roof of pastry crust baked onto a crock of creamy-peppery seafood chowder (\$8) — which, incidentally, makes a very shareable starter — or the chocolate-Oreo crepes (\$7) wrapped around lengths of banana cut on the bias. They look like the stumps left behind by some inept clear-cutters and are arranged, Stonehenge-style, around a pat of chocolate ice cream enclosed by a moat of peanut butter sauce.

A not-uncommon spectacle in European airport lounges is the businessman with the cell phone, moving from a conversation in machine-gun Spanish to another in machine-gun German to a third in perfect, toff-inflected English, closing a series of deals while waiting to board at the gate. Fendert's résumé would suggest that he is the culinary analog to this breathless multilinguist, a man convincingly fluent across a wide swath of the world's food idioms, at home everywhere and nowhere. But Ola turns out to be more than the restaurant equivalent of the Red Carpet Club; it shows signs of becoming home for a chef who has often been half-obscured by his own wealth of talents, a place where he signs the checks in his own subtly distinctive hand. ♦

Ola. 840 Folsom (at Fifth St.), S.F. (415) 995-2061. Dinner: Tues.-Sat., 5 p.m.-1 a.m.; Sun.-Mon., 5 p.m.-midnight. Full bar. American Express, MasterCard, Visa. Manageable noise level. Wheelchair accessible.

Without Reservations

Truth goes to market

A perverse game I play (well, one of them) is to note when media diners (to which I am often invited) result in reviews ... in other publications. Would you be shocked, shocked to learn that restaurants often try to seduce the food media, and that they often do so by offering dinners on the house — sometimes with a wine matched to each course? The quid pro quo — we will stuff you and get you fabulously drunk, and you are then free to write a favorable review of us, and when will that appear? — is never, in my experience, made explicit, but the sense of it hovers, like cloying perfume. Restaurants are hospitable places, certainly, if they are any good, but mainly they are businesses in need of attention.

Food writers, on the other hand, are a sensual lot, and as temptable as any normal person by the promise of sensual pleasure (did I mention the tons of esoteric wine?) and no splash of cold water in the face at the end — I mean the bill, of course. If a food writer accepts an invitation to a media dinner at a restaurant, then writes a review of the restaurant, what is the harm? Who, after all, will ever know? The food writer actually visited the place and ate the food, right, and made no overt promises in return? There was no holding of guns to heads.

It is all quite congenially corrupt, this dance. It is the most velvety, civilized sort of attempted coercion. And it reminds us, in an odd way, that the only asset of real value any food or restaurant critic has is integrity. One can be wrong, foolish, ignorant, unfair, cross-eyed, out of sorts, headachy, distracted, crabby, rushed (I could go on and on in laying out the human foibles we are all subject to from time to time, though not, one hopes, all at the same time) — these are survivable. Your readers may hate or ignore you or think you're an idiot, and maybe you are. But if they start thinking that they can't trust you, that you're not doing your best to tell them the truth, that you've quietly sold off your impartiality and independence, you're dead, or you should be.

There is a reason reputable publishers spend the money they do in underwriting restaurant reviewing, and the reason is simple: to insulate the writer, the critic, from the plummy blandishments that will inevitably be offered in the hope and perhaps the expectation of coverage. Resisting those blandishments is the difference, in the end, between editorial and advertorial, truth and taint.

Paul Reidinger
paul@sfbg.com

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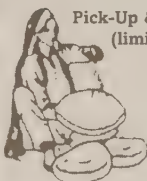
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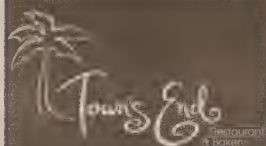
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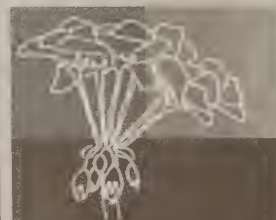
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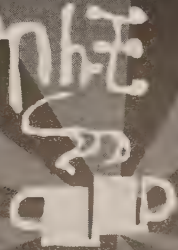
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FOOD & DRINK

cheap eats by dan leone

Slices of W

I actually caught some of the second presidential debate, and it reminded me to do a thing I've been supposed to do for a couple months. I've been asked to apologize, in writing, in this column, for stating on Aug. 12 (in writing, in this column) that I didn't know if I could talk myself into voting for John Kerry. This means, according to a "sputtering mad," "pissed off," "shocked," "really steamed" ex-fan of mine, an "activist of 36 years," that I am "basically a Bush supporter."

I'm sorry. I'm so sorry. I'm serious, I'm so seriously sorry. I'm sorry it took me this long to say I'm sorry. Not to make excuses, but when I first saw this e-mail, there was something about the line of logic (that not being sold on Kerry made me a Bush supporter) — I don't know, it reminded me of someone else's line of logic, that "you're either with us or against us." Of course, my decision had always been between Kerry, Nader, Neno, and not voting. Reinforced in my suspicion that Kerry and Bush were just two opposite sides of the same coin, I knocked him off the list. I'm like that, see.

But then I was hanging out over in the East Bay with Lord B.J. and Yo-Yo the other night, and they had the goddamn debate on. And Bush was *such* a fucking moron. And Kerry seemed more-than-by-contrast smart and cool and compassionate enough that I started wondering: Maybe I do owe that sputtering activist an apology. Maybe there aren't an infinity of colors and shades of colors between black and white. Maybe we are just computer programs forever stuck in a binary-code reality of ones and zeroes. Boys and girls. Democrats and Republicans, with usses and against usses, cowboys and Indians, Yankees and Red Sox.

I can go on and on: sausage and pepperoni ... Well, at Extreme Pizza, where we went to escape the debate, you don't have to make that choice, at least, thanks to the Everest (\$14.95 medium), which features sausage and pepperoni and salami AND meatball meat. Got that? That's four kinds of animals, y'all, and that's my kind of number: four.

Unfortunately, it was Friday night and crowded, and we had to sit at the table in the corner, under the TV. The debate was over, but the TV was still talking about it, loudly. Everyone was looking at us, or not at us but over our heads. Incredibly, there seemed to be some question, according to the tube, as to who had won the debate. Huh?

My brother Phenomenon, a man of action and even less interested in politics than I am, went to talk to the guys behind the counter and came back with a clicker, with which he managed to coax the volume down a couple clacks, so that we were able to have a conversation along with our pizza.

We did not talk about politics. We talked about pizza.

This was the Extreme Pizza in Berkeley, on Shattuck. The damn things are all over the place now. Southern Cal, Colorado, even one in Arizona. Coming soon to Walnut Creek and Modesto. But that's OK, because they're pretty good pizzas. No Zachary's or nothing, no matter what Yo-Yo tells you, but not bad either. Thin crust. Gobs of grease (thanks to four kinds of meat). As if the Bush-Kerry debate hadn't made us feel oily enough.

Besides climbing the Everest, since there were four of us, we also had a pizza they call Mr. Pestato Head (\$14.95 medium). It had pesto, potatoes, red onion, feta, and fresh basil, and I have to admit it was pretty good too.

Come to think of it, before I say that Extreme Pizza is no Zachary's, I should probably try their stuffed deep-dish pizzas, because they do have them. Also: chicken wings, subs, salads.

Just typing these words is making me crazy hungry, so I'm going to have to go find me some eggs or a sausage or something real soon. But before I go, I just want to assure a sputtering 36-year activist/ex-fan out there somewhere that I really am really very sorry, and that she hit another nail on another head too: I do have a problem. A pretty big one. I have a problem with the two-party system, and it's deeper than just political. I'm aware of it, I'm working on it, I'm so so so so sorry, and I would like to counter-request that in the future, instead of just threatening to send your letters to the editor, do it. Please. I've got enough stuff on my plate. Speaking of which ... ♦

Extreme Pizza. 2352 Shattuck (at Durant), Berk. (510) 486-0770. Daily: 11:30 a.m.—midnight. Takeout and delivery (until 2 a.m. Thursday–Saturday) available. Beer and wine. American Express, Discover, MasterCard, Visa. Wheelchair accessible.

Dan Leone (cheapeatsguy@yahoo.com) is the author of *Eat This*, *San Francisco (Sasquatch Books)*, a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Manmoth Books).

FOOD & DRINK

meatlessby miriam wolf

Kelp is on the way

I've said it before, and I'll say it again: animated animal movies will make all of our kids vegetarian someday.

We just took in the new Martin Scorsese film, *Shark Tale*. The second lead is a shark named Lenny (voiced by Jack Black) who just doesn't have the killer instinct necessary to devour live fish. His father is the *capo di tutti capi* of the other sharks, so Lenny's vegetarianism is of the somewhat abashed sort. Still, the movie does have its veg-positive message and moments, such as when a batch of shrimp that were slated for appetizer-hood take their revenge on Lenny's father. Who wouldn't want to see some cute little shrimp wreaking havoc on someone who was about to dip 'em in cocktail sauce?

It remains to be seen, of course, whether Lenny's vegetarianism will end up converting anyone, but if you're trying to bolster your kids' commitment to vegetarianism, taking them to a matinee and afterward asking them a few leading questions couldn't hurt. *Shark Tale* is a lot less overstated than some of the vegetarian comics for kids we picked up at this year's superfun World Vegetarian Day event in Golden Gate Park; one of these, illustrated by Jim Woodring, is a graphic depiction of elephants being mistreated at the circus. On the other hand, these People for the Ethical Treatment of Animals-inspired comics will never sell their marketing rights to Burger King.

In the movie, Lenny, it seems, eats mostly kelp, and while I have nothing against seaweed in particular, if Lenny had lived in San Francisco, he could have feasted on all manner of guilt-free vegetarian fish.

On Clement Street, a trip to the New May Wah Supermarket (547 Clement, S.E. 415-668-2583) turns up several varieties of vegetarian fish, from "whole" fish made of wheat gluten and covered in mushroom "scales" to filets and even vegetarian fish nuggets.

But if you'd prefer someone else to cook your veggie fish — you know how fish cookery can smell up the whole house — you could always head to the Hulu House.

Vegetarian restaurant Hulu House features vegetarian versions of Singapore favorites and other Asian dishes. Located a few blocks from the tumult of Ninth and Irving, it's the ultimate unpretentious neighborhood restaurant. Brightly colored plastic tablecloths, Singapore travel posters, and tacked-up postcards make up the decor, but the food is great, and the people are welcoming, and that's what's important in a place like this.

We started with an appetizer of vegetarian fried fish. Crisp, thickly breaded, and oil-rich from the deep fryer, the fish needed only a batch of fries and a Bass ale to move seamlessly from a Singaporean restaurant in the Sunset District to an English-style pub. The pseudo-fish encased in the batter was chewy rather than flaky, but it acquired the perfect briny note with the judicious addition of seaweed.

We also sampled the spring rolls. Wrapped in rice paper, these were the uncooked kind. They were stuffed with mushrooms, sprouts, Thai basil, and a crunchy jicama-like vegetable we couldn't quite identify. The fresh flavors were a great counterbalance to the fried appetizer.

Our favorite dish was the spicy noodle soup laksa. *Laksa* means "10,000," which refers to the number of condiments that are added to this rich treat. But I think 10,000 refers to the number of flavors you can detect in one bowl of this soup. It starts with a base of spice paste and coconut milk. Swimming inside that delicious broth are tangles of noodles and bean sprouts, hunks of tofu, tofu skin rolls, vegetarian fish balls, and sliced vegetarian fish, all topped with chopped herbs and small sheets of nori. I couldn't believe two of us polished off a whole deep bowl of this spicy, comforting soup.

We also decided to go for what is, at \$12.95, the most expensive dish on the menu: vegetarian black pepper beef broccoli. The rounds of peppery wheat gluten were chewy and savory, bathed in a nice, ungloppy brown sauce. The bright green steamed broccoli was very welcome at this dinner that was, for a vegetarian Asian meal, a little short on green vegetables.

Hulu House is a great destination for dinner, but it's an even better place for lunch, when you can try 1 of 15 dishes (including the laksa) for \$4.59 to \$5.50. ♦

Hulu House. 754 Kirkham (at 12th Ave.), S.E. (415) 682-0826. Wed.-Mon., 11 a.m.-8 p.m. No alcohol. No credit cards. Wheelchair accessible.

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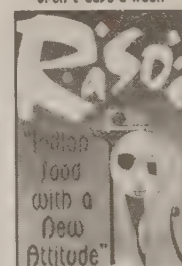
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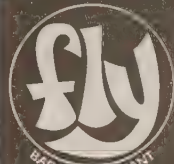
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DINE IN • TAKE OUT • CATERING

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (P.R.), Karen Solomon (K.S.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

€ less than \$7 per entrée

\$ \$7-\$12

\$\$ \$13-\$20

\$\$\$ more than \$20

Critic's choice

Firefly remains an exemplar of the neighborhood restaurant in San Francisco: it is homey and classy, hip and friendly, serving an American menu — deftly inflected with ethnic and vegetarian touches — that's the match of any in the city. (P.R., 9/04) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$\$, AE/MC/V.

Recently reviewed

L.J.'s Martini Bar and Grill sits on the second floor of the urban mall we know as Metreon, but its menu of American favorites and international alternatives is stylishly executed and reasonably priced in a sophisticated environment. For lunch, sit on the sunny terrace. (P.R., 9/04) 101 Fourth St. (at Mission), S.F. 369-6114. American, L/D, \$\$, AE/DC/DS/MC/V.

The Mandarin, though a Gen Xer by birth and a longtime resident of touristy Ghirardelli Square, still offers a matchlessly elegant experience in Chinese fine dining. A surprising number of genuinely spicy dishes; superior service; wine emphasized over beer. (P.R., 9/04) 900 North Point (at Polk, in Ghirardelli Square), S.F. Chinese, L/D, \$\$, AE/DC/DS/MC/V.

Saha serves "Arabic fusion cuisine" — a blend of the Middle East and California — in a cool, spare setting behind the concierge's desk at the Hotel Carlton. One senses the imminence of young rock stars, drawn perhaps by the lovely chocolate fondue. (P.R., 9/04) 1075 Sutter (at Larkin), S.F. 345-9547. Arabic/fusion, B/BR/D, \$\$, AE/DC/DS/MC/V.

On the cheap: hot!

Lotus Garden offers a bowl of pho so huge and so spicy that you'll be left weeping — with joy. The rest of the menu is equally satisfying. (Staff) 3452 Mission (at 30th), S.F. 642-1987. Vietnamese, L/D, \$, AE/DC/MC/V.

Melisa's deals in spicy Chinese food, and if that's what you're after, you won't mind the

brutally bleak decor. Dishes bearing Melisa's name are especially tasty. (P.R., 3/03) 450 Balboa (at Sixth Ave.), S.F. 387-1680. Chinese, L/D, \$, AE/MC/V.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. (Staff) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, €, cash only.

Downtown, Embarcadero

Bocadillos serves bocadillos on little round buns — but the menu ranges more widely, through a variety of Spanish and Basque delights. Decor is handsome, though a little too stark-modern to be quite cozy. (P.R., 8/04) 710 Montgomery (at Washington), S.F. Spanish/Basque, L/D, \$, MC/V.

Boulevard runs with ethereal smoothness — you are cosseted as if at a chic private party — but despite much fame the place retains its brasserie trappings and joyous energy. (P.R., 12/03) 1 Mission (at Steuart), S.F. 543-6084. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Brindisi Cucina di Mare cooks seafood the south-Italian way, and that means many, many ways, with many, many sorts of seafood. (P.R., 4/04) 88 Belden Pl. (at Pine), S.F. 593-8000. Italian/seafood, L/D, \$\$, AE/MC/V.

Frisson Chef Daniel Patterson's explosively flavorful tiny bites complement a creative cocktail menu and wine encyclopedia. Dine in the retro-modern dining room or brave the bar, which gets blonder and more cramped with the late crowd. (K.S., 9/04) 244 Jackson, S.F. 956-3004. California, D, \$\$, AE/DC/MC/V.

Jeanty at Jack's introduces Philippe Jeanty's earthy French cooking into the vertiginous old Jack's space, and the result is leisurely fabulousness, at least at dinnertime. At lunch, the pace is more hurried, the prices too high. (Staff) 615 Sacramento (at Montgomery), S.F. 693-0941. French, L/D/ \$\$, AE/MC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns. (Staff) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

Plouf Mussels 10 ways — need we say more? Plouf knows its turf, and that's surf. All the seafood sparkles in this chic spot tucked away on pedestrians-only Belden Place, though mussels are a house specialty, impeccably fresh and served in brimming bowls. Lots of outdoor seating reinforces the French-café feel. (Staff) 40 Belden Place (at Bush), S.F. 986-6491. French, L/D, \$\$, AE/MC/V.

Restaurant Gary Danko is an exercise in symmetries, with food, ambience, and service in a fine balance. Danko's California cooking is distinctive, but the real closer is the cheese cart, laden with the exquisite and the rare. (Staff) 800 North Point (at Hyde), S.F. 749-2060. California, D, \$\$\$, AE/DC/DISC/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tartare The petite Plexiglas gallery that used to house Elisabeth Daniel is home to celebrity chef George Morrone, and inside the belly of his sanguine ship one finds an esoteric array of signature raw meats and fish, cream soups, and eclectic entrées that display a highly involved hand. (K.S., 9/04) 550 Washington, S.F. 434-3100. California, D, \$\$\$, AE/DC/DISC/MC/V.

North Beach, Chinatown

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (Staff) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (Staff) 504 Broadway (at Kearny), S.F. 982-6223. Mediterranean, L/D, \$\$, AE/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

Jeanty's Bar and Grill brings the cheer of a diner and the style of a bistro to the old Black Cat space. Addictive house-made potato chips; immense retro desserts. (P.R., 11/03) 501 Broadway (at Kearny), S.F. 982-5299. American, L/D, \$\$, AE/MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Charles Russo, 7/01), 1630 Powell (at Green), S.F. 646-0018. Bolivian, BR/D, \$\$, AE/MC/V.

Washington Square Bar and Grill offers stylish Cal-Ital food at reasonable prices in a storied setting. (P.R., 8/03) 1707 Powell (at Union), S.F. 982-8123. Italian, \$\$, L/D, MC/V.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. (Staff) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

The Butler and the Chef brings a taste of Parisian café society — complete with pâtés, cornichons, and croques monsieurs — to sunny South Park. (P.R., 5/04) 155A South Park (near Third St.), S.F. French, B/L/D, \$. AE/DC/DS/MC/V.

Fringale still satisfies the urge to eat in true French bistro style, with Basque flourishes. The paella roll is a small masterpiece of food narrative; the frites are superior. (P.R., 7/04) 570 Fourth St. (at Brannan), S.F. 543-0573. French/Basque, L/D, \$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable flavors here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkin-seed and tamarind. And for those weekday take-out lunches, there's **Maya (Next Door)**, a taqueria that operates to the left of the host's podium. (P.R., 8/04) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Mochica serves quite possibly the best Peruvian food in the city, at extremely reasonable prices. The location is iffy, mostly because of speeding traffic, Jaywalk with care. (P.R., 6/04) 937 Harrison (at Fifth St.), S.F. 278-0480. Peruvian, L/D, \$\$, AE/MC/V.

Nova still serves infused vodkas (remember Infusion?), but its orientation is less toward South Park than toward Pac Bell Park. Sports TV plays above the bar, solid new American food, sleek pubish looks. (P.R., 10/03) 555 Second St. (at Bryant), S.F. 442-2282. American, L/D, \$\$, AE/DS/MC/V.

The Public brings a Tuscan-tinged, Delfina-style menu to a splendid, multilevel space in a grand old brick building. Youthful but well-

Continued on page 48

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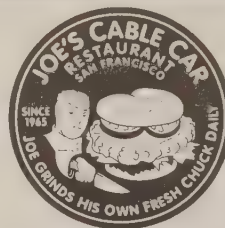
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FOOD & DRINK

Eat Here Now

From page 46

informed staff, incomparable chocolate bread pudding. (P.R., 7/03) 1489 Folsom (at 11th St.), S.F. 552-3065. **California/Mediterranean**, D, \$\$, AE/MC/V.

Town Hall offers the lusty American cooking of the Rosenthal brothers in an elegantly spare, New England-ish setting. There is a large communal table for seat-of-the-pants types or those who like their conviviality to have a faintly medieval air. (P.R., 12/03) 342 Howard (at Fremont), S.F. 908-3900. **American**, L/D, \$\$, AE/MC/V.

XYZ joins the pantheon of fabulous restaurants in the city's hotels. Lusty California cooking glows like a campfire in a cool (if slightly deracinated) urban setting. (P.R., 3/03) 181 Third St. (at Howard), S.F. 817-7836. **California**, B/BR/L/D, \$\$\$, AE/DC/DS/MC/V.

Nob Hill, Russian Hill

Cordon Bleu has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. (Staff) 1574 California (at Polk), S.F. 673-5637. **Vietnamese**, L/D, 4, **East Coast West Delicatessen** doesn't look like a New York deli (too much space, air, light), but the huge, fattily satisfying Reubens, platters of meat loaf, black-and-white cookies, and all the other standards compare commendably to their East Coast cousins. (Staff) 1725 Polk (at Clay), S.F. 563-3542. **Dei**, BR/L/D, \$, MC/V.

The Grubstake might look like your typical Polk Gulch diner — sandwiches and burgers, open very late — but the kitchen also turns out some good mom-style Portuguese dishes, replete with olives, salt cod, and linguica. If you crave caldo verde at 3 a.m., this is the place. (Staff) 1525 Pine (at Polk), S.F. 673-8268. **Portuguese/American**, B/L/D, 4, cash only.

Le Petit Robert offers classy French cooking as a wealth of small plates, along with a few larger ones, in a setting that's at once spacious and warm. Not cheap, but good value. (Staff) 2300 Polk (at Green), S.F. 922-8100. **French**, L/D, \$\$, MC/V.

Matterhorn Restaurant offers dishes that aren't fondue, but fondue (especially with beef) is the big deal and the answer to big appetites. For dessert: chocolate fondue! (P.R., 8/03) 2323 Van Ness (at Green), S.F. 885-6116. **Swiss**, \$\$, D, AE/DC/DS/MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. **Tapas**, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

A la Turca is a surprisingly stylish spot on a not particularly stylish block. Excellent pides, Turkish beer. (P.R., 3/04) 869 Geary (at Larkin), S.F. 345-1011. **Turkish**, L/D, \$, AE/MC/V.

Chutney combines elements of college-town haunt and California bistro. The Pakistani-Indian food is fresh, bright, spicy, and cheap. (P.R., 4/03) 511 Jones (at O'Farrell), S.F. 931-5541. **Indian/Pakistani**, L/D, 4.

Gyro King has that Istanbul feeling: lots of kebabs and gyros, hummus, dolma, eggplant salad, and of course baklava fistikli for dessert. It's all cheap, and it makes for a good, quick Civic Center lunch. (Staff) 25 Grove (at Larkin), S.F. 621-8313. **Turkish/Mediterranean**, B/L/D, 4, MC/V.

Indigo serves up good California cuisine in a pleasantly stylish setting. A great pre-symphony choice. (Staff) 687 McAllister (at Gough), S.F. 673-9353. **California**, D, \$\$, AE/MC/V.

Jardiniere combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci Des Jardins's cooking. The best dishes are unforgettable. (Staff) 300 Grove (at Franklin), S.F. 861-5555. **California**, D, \$\$\$, AE/DC/DISC/MC/V.

Olive might look like a tapas bar, but what you want are the thin-crust pizzas, the simpler the toppings the better. The small plates offer eclectic pleasures, especially the Tuscan paté and beef satay with peanut sauce.

(Staff) 743 Larkin (at O'Farrell), S.F. 776-9814. **Pizza/eclectic**, D, \$, AE/DS/MC/V.

Hayes Valley

Absinthe restyles the rustic foods of southern France into sleek urban classics. No absinthe; have a pastis instead. (P.R., 11/03) 398 Hayes (at Gough), S.F. 551-1590. **Southern French**, B/BR/L/D, \$\$, AE/DC/MC/V.

Bistro Clovis feels homey and welcoming. Standout dishes include a delicate trout galette, classic French onion soup, and a plump, silky haunch of rabbit. (Staff) 1596 Market (at Page), S.F. 864-0231. **French**, L/D, \$\$, AE/DC/DISC/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (Staff) 1815 Market (at Guerrero), S.F. 552-4451. **Peruvian**, D, \$\$, MC/V.

Espetus means "skewer" in Portuguese, and since the place is a Brazilian grill, the (huge) skewers are laden with a variety of meats, poultry, and seafood. The giant buffet at the rear assures that you will not — you cannot — leave hungry. (P.R., 3/04) 1686 Market (at Gough), S.F. 552-8792. **Brazilian**, L/D, \$\$\$, MC/V.

Fritz serves first-rate Belgian fries, beer, crepes, and sandwiches in an art-house atmosphere. If the noise overwhelms, take refuge in the lovely rear garden. (Staff) 579 Hayes (at Laguna), S.F. 864-7654; also at Ghirardelli Sq., S.F. 928-3886. **Belgian**, B/L/D, \$, AE/CB/DC/DISC/MC/V.

Tandoori Grill is a lovely setting of brick and wood in which to enjoy a buffet lunch or a South Asian dinner served from pots of hammered copper. (P.R., 10/03) 602 Hayes (at Laguna), S.F. 241-1900. **Indian/Pakistani**, L/D, \$. AE/DS/MC/V.

Castro, Noe Valley, Glen Park

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu with plenty of sly twists. (Staff) 683 Chenery (at Diamond), S.F. 337-8537. **American**, D, \$\$, MC/V.

Firewood Cafe serves up delicious thin, chewy-crust pizzas, four kinds of tortellini, rotisserie-roasted chicken, and big bowls of salad. (Staff) 4248 18th St. (at Diamond), S.F. 252-0999. **Italian**, L/D, 4, MC/V.

Incanto sets the bar a bit higher for neighborhood Italian restaurants. Gorgeous stonework, a chapel-like wine room, and skillful cooking that ranges confidently from pastas to braised lamb shanks. (Staff) 1550 Church (at Duncan), S.F. 641-4500. **Italian**, D, \$\$, MC/V.

Lupa, in the old Noi-Little Italy space, serves a strong pan-Italian menu with Roman accents. Service is knowledgeable and familiar, the food competitive in a competitive neighborhood. (P.R., 5/03) 4109 24th St. (at Castro), S.F. 282-5872. **Italian**, D, \$\$, MC/V.

Samovar Tea Lounge has tea — of course, and of many, many kinds — but also food to go with your tea, and a gorgeous setting of fluttering fabrics to enjoy it all in. A world of tea culture. (P.R., 9/03) 498 Sanchez (at 18th St.), S.F. 626-4700. **Eclectic**, B/L/D, 4, AE/MC/V.

Tallula gives a Franco-Cal bistro spin to the ingredients and flavors of south Asia, and the results are spectacular. It could be the Castro's first true food-destination restaurant. Lots of stairs to contend with in the vertiginous old space. (P.R., 7/03) 4230 18th St. (at Diamond), S.F. 437-6722. **California/Indian**, D, \$\$, AE/MC/V.

Tangerine occupies one of the lovelier and more tree-lined corners in the Castro, and the "fusion" cooking is really more of a pot-pourri, ably ranging from gumbo to deep-fried calamari to sea bass edamame. (P.R., 1/03) 3499 16th St. (at Sanchez), S.F. 626-1700. **Fusion**, L/D, \$, MC/V.

Tapero at Metro City Bar has a leg up on most of the city's tapas places, since it is part of an actual bar (and a gay bar!) in the true

FOOD & DRINK

tapas tradition. It has a second leg up because the food is both innovative and authentically Iberian. An excellent locale for street surveillance. (P.R., 8/04) 3600 16th St. (at Market), S.F. 703-9750. Spanish/tapas, D, S, MC/V.

Yianni's brings a bit of Greek sunshine to outer Church Street. All the standards — saganaki and pastitsio, among others — are here, as well as "Greek" pizzas and fries. (Staff) 1708 Church (at 29th St.), S.F. 647-3200. Greek, BR/D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Asque Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. (Staff) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V.

Blue Jay Cafe has the Mayberry, RFD, look, and giant platters of Southernish food, including a good catfish po'boy and crispy fried chicken. Everything is under \$10. (P.R., 4/04) 919 Divisadero (at McAllister), S.F. 447-6066. American/soul, BR/L/D, \$, MC/V. **Brother-in-Laws Bar-B-Cue** always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Burgermeister uses top-grade Niman Ranch beef for its burgers, but nonetheless they're splendid, with soft buns and crisp, well-salted fries. Foofy California wrinkles are available if you want them, but why would you? (P.R., 5/04) 86 Carl (at Cole), S.F. 566-1274. Burgers, L/D, \$.

Divis Fancy has the pleasantly rumpled look of a Mission District coffeehouse, but the cooking is home-style Middle Eastern, which means hummus, kabobs, and a fabulous baklava. (P.R., 2/04) 846 Divisadero (at McAllister), S.F. 931-1362. Middle Eastern, L/D, \$, AE/DC/DS/MC/V.

Fly could easily host séances, but if your only interest is food and drink you'll be happy too. Good pizzas and small plates; plenty for omnivores and vegetarians alike. Tons of sake drinks to wash it all down. (P.R., 1/03) 762 Divisadero (at Fulton), S.F. 931-4359. Mediterranean, L/D, \$, AE/DC/DS/MC/V. **Hukilau** brings a dash of Big Island conviviality — and Big Island (i.e., big) portions — to a wind- and traffic-swept corner of the big city. Spam, too, if you want it. (P.R., 2/03) 5 Masonic (at Geary), S.F. 921-6242. Hawaiian/American, BR/L/D, \$, MC/V.

Minerva Cafe does the Greek standards in a hall-like space presided over by a boisterously friendly owner. Excellent Greek salad. (P.R., 1/04) 1750 Divisadero (at Bush), S.F. 359-1467. Greek, L/D, \$, MC/V.

New Ganges Restaurant is short on style — it is as if the upmarket revolution in vegetarian restaurants never happened — but there is a homemade freshness to the food you won't find at many other places. (P.R., 11/03) 775 Frederick (at Stanyan), S.F. 681-4355. Vegetarian/Indian, L/D, \$, MC/V.

Raja Cuisine of India serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (Staff) 500 Haight (at Fillmore), S.F. 255-6000. Indian, L/D, \$, MC/V.

Yunza Restaurant proves that there's plenty of rich culinary territory between Mexico and Brazil. Excellent arepas. (P.R., 4/04) 1109 Fillmore (at Golden Gate), S.F. South American, L/D, \$, MC/V.

Mission, Bernal Heights, Potrero Hill

Baraka takes the French-Spanish tapas concept, gives it a beguiling Moroccan accent — harissa, preserved lemons, merguez sausage — and the result is astonishingly good food. (P.R., 6/03) 288 Connecticut (at 18th St.), S.F. 255-0370. Moroccan/Mediterranean, L/D, \$\$, AE/MC/V.

Blue Plate has a diner aura — bustle, clatter — but the Mediterranean food is stylishly

Continued on page 50

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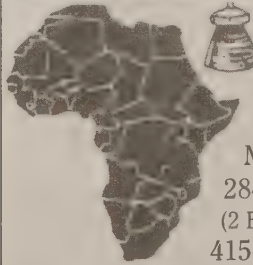
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FOOD & DRINK

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flavorful. A great value. (P.R., 2/03) 3218 Mission (at 28th St.), S.F. 282-6777.
Mediterranean, D, \$\$, AE/MC/V.
Circolo Restaurant and Lounge brings Peruvian- and Asian-influenced cooking into a stylishly barnlike urban space where dot-commers gathered of old. Some of the dishes are overwrought, but the food is splendid on the whole. (P.R., 6/04) 500 Florida (at Mariposa), S.F. 553-8560. Nuevo Latino/Asian, D, \$\$\$, AE/DC/DS/MC/V.
Delfina has grown from a neighborhood restaurant to an event, but an expanded dining room has brought the noise under control, and as always, the food — intense variations on a theme of Tuscany — could not be better. (P.R., 2/04) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.
Geranium occupies an old butcher shop and serves vegetarian comfort food that, in its meatless meatiness, manages to honor both past and present in a way that should make everyone happy. (P.R., 8/04) 615 Cortland (at Anderson), S.F. 647-0118. Vegetarian, BR/D, \$\$, MC/V.

Little Baobab reminds us that creole cooking isn't just from New Orleans; the excellent (and inexpensive) food takes its influences from French island culture in the Caribbean and Indian Oceans. (P.R., 11/02) 3388 19th St. (at Mission), S.F. 643-3558. Creole, D, \$, MC/V.
Little Nepal assembles a wealth of sensory cues (sauna-style blond wood, brass table services) and an Indian-influenced Himalayan cuisine — into a singular experience that appeals to all of Bernal Heights and beyond, including tots in their strollers. (P.R., 6/03) 925 Cortland (at Folsom), S.F. 643-3881. Nepalese, L/D, \$\$, AE/DC/DS/MC/V.

The Napper Tandy serves good Irish pub-grub standards of immeasurable scale. Little-known Irish beers on tap make a good match with the food. (P.R., 5/04) 3200 24th St. (at South Van Ness), S.F. 550-7510. Irish, L/D, \$, MC/V.
Oxygen Bar Sake and Sushi Lounge is indeed heavily oxygenated, with tubes popping out of the walls like strange urban mushrooms, but the hipster sushi is worthy of the hipster clientele. Beware the demon tears roll; habaheho chilis make it as hot as advertised. (P.R., 5/04) 795 Valencia (at 19th St.), S.F. 255-2102. Japanese/sushi, D, \$\$, MC/V.

Papalote Mexican Grill relieves our Mexican favorites of much of their fat and calories without sacrificing flavor. Surprisingly excellent soyrito, aguas frescas: sexily varied crowd. (P.R., 11/02) 3409 24th St. (at Valencia), S.F. 970-8815. Mexican, L/D, \$, AE/MC/V.
Platanos joins the Mission's Roller Derby of freshened Latino cooking with a potpourri menu of dishes from throughout the Spanish-speaking Americas. Good ceviche, an excellent chile relleno, and of course plantains every which way. (P.R., 12/02) 598 Guerrero (at 18th St.), S.F. 252-9281. Pan-Latino, D, \$, AE/MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality and classic preparations in a cool, edgy postindustrial space. (Staff) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Ti Gourz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

Urban Forage limns the vegetarian-land boundaries among vegan, raw, and live foods with considerable verve. The best dishes have recognizable ethnic roots; others slip out of focus. The cashew-butter "nice" cream is worth saving room for. (P.R., 9/04) 561 Valencia (at 16th St.), S.F. 252-1000. Take-out locations: 254 Fillmore (at Haight), S.F. 255-6701; 415 Castro (at Market), S.F. 861-2499. Vegetarian, L/D, \$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. The décor has a definite Cabaret edge. (Staff) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

- the blender**
1. Kerry, Bush, a debate, and Thai take-out from Swatdee
 2. George Morrone (with John Harrison), *Simply Elegant Soup*
 3. A turkey-avocado sandwich and a glass of zin, Bia's
 4. Linguine with seafood, tomatoes, and basil
 5. Cipollini onions

Watercress succeeds Watergate — the space is still handsome and the food is still French-Indochinese fusion, but the prices are lower, and the prix fixe option is so generous as to be irresistible. One of the best values in town. (P.R., 12/03) 1152 Valencia (at 23rd St.), S.F. 648-6000. Fusion, D, \$, AE/DC/MC/V.

Marina, Pacific Heights, Laurel Heights

A16 refers to an Italian highway near Naples, and the food (in the old Zinzino space) is stylishly Neapolitan — lots of interesting pizzas, along with other treats from the wood-burning oven. (P.R., 3/04) 2355 Chestnut (at Scott), S.F. Italian, L/BR/D, \$\$, AE/MC/V.
Annie's Bistro is a small jewel that offers stylish downtown cooking at neighborhood prices, with an extensive California wine list available by the glass and half glass. (P.R., 10/03) 2619 California (at Divisadero), S.F. 922-6869. California, D, \$\$, MC/V.

Clayport's BBQ brings honest, authentic, low-key barbecue to a neighborhood of high rollers. The meats are smoked for many hours; the baked beans carry a charge of Jack Daniels. (P.R., 1/04) 3321 Steiner (at Lombard), S.F. 440-2227. Barbecue, L/D, \$, MC/V.

Harris' Restaurant is a timeless temple to beef, which appears most memorably as slices of rib roast, but in other ways too. Uncheap. (P.R., 5/04) 2100 Van Ness (at Pacific), S.F. 673-1888. Steakhouse/American, D, \$\$\$, AE/DC/DS/MC/V.

Letitia's has claimed the old Alta Plaza space and dispensed with the huge cruise mirror. The Mexican standards are pretty good and still pricey, though they don't seem quite as dear in Pacific Heights as they did in the Castro. (P.R., 6/04) 2301 Fillmore (at Clay), S.F. 922-1722. Mexican, L/D, \$\$, AE/MC/V.
Quince doesn't much resemble its precursor, the Meetinghouse: the setting is more overtly luxurious, the food a pristine Franco-Cal-Ital variant rather than hearty new American. Still, it's an appealing place to meet. (P.R., 7/04) 1701 Octavia (at Bush), S.F. 775-8500. California, D, \$\$\$, AE/MC/V.

Sunset

Bursa Kebabs brings a taste of Turkey to West Portal. The elegant, pistachio-colored decor suggests a California bistro, but the carefully prepared food is traditional. (P.R., 3/04) 60 West Portal (at Vincente), S.F. 564-4006. Turkish, L/D, \$, MC/V.

Chouchou Pâtisserie Artisanale and French Bistro is the place to go for pastry, whether you like it as an edible cap on your pot pies or as a crust beneath your fruit or chocolate tarts. French standards — charcuterie, onion soup — are executed with verve. (P.R., 12/03) 400 Dewey (at Laguna Honda), S.F. 242-0960. French, L/D, \$\$, MC/V.

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Continued on page 52

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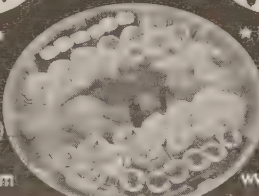
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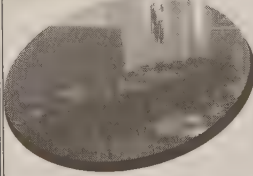
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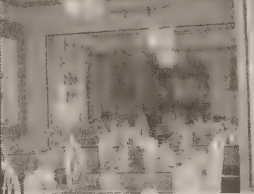


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FOOD & DRINK

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From page 50

Sea Breeze Cafe looks like a dive, but the California cooking is elevated, literally and figuratively. Lots of witty salads, a rum-rich crème brûlée. (P.R., 4/03) 3940 Judah (at 44th Ave.), S.F. 242-6022. California, BR/L/D, \$\$, MC/V.

Thai Cottage isn't really a cottage, but it is small in the homey way, and its Thai menu is sharp and vivid in the home-cooking way. Cheap, and the N train stops practically at the front door. (P.R., 8/04) 4041 Judah (at 46th Ave.), S.F. 566-3111. Thai, L/D, \$, MC/V.

Richmond

Bistro Clement is all about the French bistro staples, from fish soup to steak frites to country paté to salade niçoise. A lovely garden in the rear. (P.R., 8/04) 127 Clement (at Second Ave.), S.F. 387-6966. French, L/D, \$\$, MC/V.

Mandaley Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (Staff) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, \$, MC/V.

Pizzetta 211 practices the art of the pizza in a glowing little storefront space. Thin crusts, unusual combinations, a few side dishes of the highest quality. (P.R., 2/04) 211 23rd Ave. (at California), S.F. 379-9880. Pizza/Italian, L/D, \$.

Spices! has an exclamation point for a reason: its Chinese food, mainly Szechuan and Taiwanese, with an oasis of Shanghai-style dishes, is fabulously hot. Big young crowds, pulsing house music, a shocking orange-and-yellow paint scheme. Go prepared, leave happy. (P.R., 6/03) 294 Eighth Ave. (at Clement), S.F. 752-8884. Szechuan/Chinese, L/D, \$, MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (Staff) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Tawan's Thai Food it's tiny, it's cute, the prices are reasonable, and the food is tasty. (Staff) 440 Geary (at Eighth Ave.), S.F. 751-5175. Thai, L/D, \$, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The food is tremendous. (Staff) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Tia Margarita is an old-style Mexican restaurant with big servings and big flavor. Go hungry. (P.R., 4/03) 300 19th Ave. (at Clement), S.F. 752-9274. Mexican, D, \$, MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. (Staff) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (Staff) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

Cafe Lola serves a great burger, with a beautiful view across the water to Oakland. Good fries, too, and all-around good juju. (Staff) 702 Innes (at Earl), S.F. 282-8091. American, BR/L, \$.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there's fried chickens and, by way of health food, fried fishes. (Staff) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive,

FOOD & DRINK

but it serves upscale breakfasts with decidedly nondie sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (Staff) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

The Old Clam House really is old — it's been in the same location since the Civil War — but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. Sports types cluster at the bar, under the shadow of a halved, mounted Jaguar E-type. (Staff) 299 Bayshore (at Oakdale), S.E. 826-4880. Seafood, L/D, \$\$, MC/V.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (Staff) 4920 Third St. (at Palou), S.E. 822-1818. Chinese, L/D, \$.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

Taqueria El Potrillo serves one of the best chicken burritos in town, if not the best. You can get your bird grilled or barbecued, or have steak instead, or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (Staff) 300A Bayshore Blvd. (at Flower), S.E. 642-1612. Mexican, B/L/D, \$, cash only.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (Staff) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, \$.

Berkeley, Emeryville, and north

Cafe Rouge All the red meat here comes from highly regarded Niman Ranch, and all charcuterie are made in-house. (Staff) 1782 Fourth St. (at Hearst), Berk. (510) 525-1440. American, L/D, \$\$, AE/MC/V.

Chez Panisse may be, at 32, an old-timer, but a devotion to the best seasonal ingredients (often organic) grilled on the wood-fired open hearth means the restaurant's distinctive Franco-Cal-Ital signature remains unmistakable, and unmatched. (P.R., 2/03) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (Staff) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. (Staff) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, \$. Not wheelchair accessible.

Garibaldi's on College focuses on Mediterranean-style seafood. (Staff) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (Staff) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, \$.

Tropix Dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (Staff) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible. ♦

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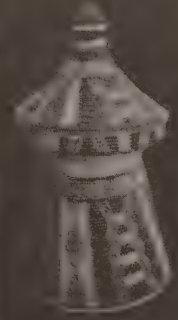
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'Hell' yeah!

Poet Eileen Myles brings some fire, giving our time and place the operatic inferno it deserves. *By Michelle Tea*

On a road trip through a cramped, depressed stretch of El Paso, Texas, highway, my car crawled by a long brick wall that had been hit with a gust of black spray paint. Write in Myles, the graffiti read. The message made me incredibly excited. It was an artifact of activism and optimism from 1992, when queer New York City poet Eileen Myles jumped into the presidential race with a write-in campaign to become our commander in chief. Indignant that the first George Bush complained about alleged "politically correct" restrictions when he didn't even pen his own offensive speeches, Myles ran as a person who had lived her entire adult life below the poverty line, on a platform of free speech.

More than a decade later, it's creepy to realize how little has changed and creepier still to take stock of what has. As a nation we drift steadily toward a police state, toward a looming election that might loosen the noose or else doom us completely. And Myles, whose coming-of-age novel *Cool for You*, short story collection *Chelsea Girls*, and numerous volumes of poetry have garnered her deep cult-hero status, has flung herself onto the political stage once more. This time it's with the full-scale opera *Hell*, a collision of Dante's *Inferno* and our pre-apocalyptic now, written with composer Michael Webster.

"Michael and I started talking about doing an opera maybe in the beginning of 2001," Myles recounts. "He said, 'Hey, do you want to write a libretto?' It always sounded like one of those famous-poet jobs — people like Auden wrote librettos, Gertrude Stein did, so of course I wanted to do it. We both liked Dante's *Inferno* for different reasons too — and everybody likes Dante's *Inferno* now; it's like Disneyland for intellectuals or something. I don't think anyone's written a long poem about hell for a while, and clearly we need it."

Hell gives us a vision of the future in which leaders of a ruined Earth have purchased the famous underworld, a place that rains hot wax and is ruled by the wooden, sinister Father Tree. *Hell*'s smoking pit and architectural wreckage are reminiscent of the ruins of the World Trade Center, which Myles first visited with Webster. "Michael came to town, and we walked down one night," she says. "I hadn't been down there since it happened. I mean, I could smell it for so long. But seeing it was different. It looked like an opera set. The lights flinging into the sky. The spindly

buildings. It was really sad and grand. A hole in the ground, smoking."

Our guide to this place is the Poet (played by Juliana Snapper), whose confusion at being "imported" to hell by a slick agent-type Devil pitching a Hollywood-ready goth poem doesn't prevent her from poking ornery holes in the socially approved story line. A surreal, dark fantasy, *Hell* features a sexy, singing frog, an investigation of war and the soldier archetype, and a

be powerful. Like when you go to a demonstration, suddenly the sound of people talking together doesn't seem like obedience or submission anymore. Also, I was fascinated by the explosion of people talking on cell phones in New York. I was thinking, what if everyone was in the same conversation? What would that sound like? In a way my dream came true. 'Cause all this was before the [9/11 attack on the] World Trade



Eileen Myles: "Everybody likes Dante's *Inferno* now; it's like Disneyland for intellectuals or something. I don't think anyone's written a long poem about hell for a while, and clearly we need it."

glorious jab at "poetry cop" Judith Shulevitz's *New York Times Book Review* essay against live poetry. In Myles's *Hell*, live poetry — "live" being defined by the Poet as "the person stands in their body / Breathing / Their heart beating" — is a crucial resistance to an alienating, corporate society. Asked by the cell phone-wielding Devil if people actually like live poetry, the Poet responds: "They really do / They like to sit communally / And hear messages that / Aren't tinkered / With by the government / Or intended to sell a product."

"We wanted to make something political and utopian — like hopeful," Myles says, discussing the uses of opera. "[With the] choruses, we were thinking about people doing things in groups and how that could

Center. It did feel like everyone was on the same call that day."

At another point in *Hell*'s progress, Iceland is hailed by the Devil as "my idea of a successful culture ... like a gas station / Full of white people," a description that's later countered by a rap anthem in Icelandic, with English subtitles projected onto a disco ball: "You think we are sad and melancholy / No / You think we are stable and irrelevant / No / You think it is always terribly dark where we are / No it is female, it is young, it is rich."

"I love Iceland," Myles explains. "I went there about eight years ago, and it made me so excited. It wasn't Europe, and it wasn't the States. It was kind of wealthy and art-loving and feminist and ancient. I think a

lot of people are interested in Iceland's odd in-between position in the world. Icelandics travel, but they always go home. Then there were all those new Icelandic bands [like] Sigur Rós. It did seem like a national identity capable of being exported without emptying itself. It was another way to look at whiteness too. I think the song was a chance to laugh at how cultures work and how they get picked up by global attention. Iceland sure got mine."

Myles's poetry and narratives often delve into the experience of being broke; poverty and having-not mark each of her pages and are the background against which her living unfurls. Readers familiar with her stories of growing up poor in New England and starving as a East Village poet might be surprised at Myles's choice of opera as a medium, but to her it makes perfect sense. "I'm working-class," she explains. "It's not so strange for me to like or even be familiar with it. It's the kind of high culture working-class people are drawn to. *La traviata* and *Carmen* — I heard that stuff at home. The first year I was in New York, I saw Robert Wilson's *Einstein on the Beach*. It seemed as big as an experimental artist could get. When you wanted to say 'big,' you said 'opera.' It's a thing that can hold everything."

Hell is a giant collaboration, featuring Webster's music, set design by Bay Area artist Elizabeth Stevens, costumes by Milina Muzquiz of Los Super Elegantes, and direction by writer-playwright Laurie Weeks. A work in progress, it comes to the West Coast for a workshop performance after a New York City premiere at St. Mark's Church and a smaller production in Provincetown, Mass. According to Myles, audiences' reactions were "fantastic." "One music writer said that the people in the audience looked like the people who baby-sat his kids when he went to opera," she says. "Isn't that crazy? It was an audience of 'us.'"

"Most of the singers are not social conservatives, but they make their livings singing in synagogues and churches. Singing for God. So for them to sing a subversive message, even in the sense that the words are regular speech, was really liberating, I think. Plus us, the people who don't normally run in a classical music world, we deserve the exalted sound of trained voices. It's political power, in a sense. Putting the wrong voices in charge of the wrong song. Or making those both be right. Right voices, right song. Censorship more than anything now is about not mixing it up. Keeping everything in its right cubicle. No revolution." ♦

'Hell' is performed Thurs/21, 8 p.m. (preperformance conversation 7 p.m.), Yerba Buena Center for the Arts, 701 Mission, S.F. \$9–\$10. (415) 978-2787.

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extreme measuresby j.h. tompkins

Hit record

recently moved from the Bay Area — a temporary glitch, I'm hoping — and these days, while trying to adjust to life in Los Angeles, memories of the people and things I love and have left behind tear at me with an almost physical violence. My friends laugh at me, then they forget about me — don't deny it, I know it's true — and at times I feel utterly disoriented. I must be homesick.

Of course it's more than that. In Los Angeles, people don't dislike the Bay Area; most of the time they just act like the place doesn't exist. And like many Bay Area residents (I still consider myself to be one) who've worked in and around the arts, I wonder why the best of what gets done here seems to be overlooked, or worse, dismissed by other regions. To be sure, there's plenty to ignore, but that's the case anywhere a healthy arts scene exists. The deeper problem is that the freedom to roam that Bay Area artists enjoy threatens those forced to toe the line elsewhere. At the top of L.A.'s "get-a-clue" list should be Intersection for the Arts, the Valencia Street community arts space that has an array of programs in visual arts, music, literature, and theater. I'm most familiar with the latter, and should anyone wonder why I'm passionate about it, Philip Gotanda's drop-dead stunning *Fist of Roses*, which opens at the end of the month, tells the story.

The play, an examination of male violence — as in why someone would beat a loved one to death — roams far and wide and then comes back and rocks you like an earthquake. Five men, all using their real names onstage — Donald Lacy, Michael Cheng, Rajiv Shah, Tommy Shepherd, and Danny Woolohan — effortlessly slip from character to character, across gender, ethnic, racial, and class lines, always using language as crude and common as the world they live in. That world, whether or not we want to acknowledge it, is our world, and as if to block all exits, Gotanda employs familiar pop music to bind us and bring the point home.

The play spotlights the disturbing undercurrents of romantic tunes like Teddy Pendergrass's "Love TKO" and Smokey Robinson's "You Really Got a Hold on Me," and it never veers far from the overt violence in Carol King and Gerry Goffin's "He Hit Me (It Felt Like a Kiss)." I imagine that the version recorded by the Crystals in 1962 would have been included had Phil Spector — currently facing first-degree murder charges in the shooting death of Lana Clarkson — not produced it.

In any case, the cast delivers a neatly choreographed (by Erica Chong Shuch) version, emphasizing the lines "He hit me and it felt like a kiss (felt like a kiss) / He hit me and I knew he loved me." I remember the song — I have a copy of it, truth be told — and though the fact that it was roundly rejected by the listening public offers a bit of insulation, Gotanda breaks through that with a grim deconstruction of the Temptations' "My Girl," one of pop music's loveliest moments. The cast sings along with the unforgettable opening bars of the record, which then fall away as they begin to stomp their feet and chant, "MY girl, MY girl, MY girlfriend, MY girlfriend, MY wife, MY wife, MY old lady, MY old lady, MY bitch, MY bitch, MY ho, MY ho, MY ho, MY ho..." This gives way to a flurry of grunting and stomping, and the Motown classic lies shredded on the floor.

I left the rehearsal as unwound as I've ever been by a performance, and like it or not, it was the kind of soulful, emotional work that characterizes what Intersection's resident company, Campo Santo, has created in recent years. For Gotanda, who gradually rose to national prominence in the '80s and '90s on the strength of work like *Song for a Nisei Fisherman*, *The Wash*, and *Sisters Matsumoto* — all exploring the postwar legacy of the internment camps on Japanese America — *Fist of Roses* shows his former genius in high gear but taking utterly new shape. That shouldn't surprise anyone familiar with his plays, but I was almost speechless that he adapted, and flourished, working in the uniquely collaborative and wide-open style that's developed at Intersection. It represents a startling change of direction for a playwright who could once charitably have been described as enjoying the control he had over his various projects.

The play is personal in the broadest sense, and it makes ungodly emotional demands on the cast, who rise to the occasion as an ensemble. That said, at the rehearsal I saw, I was knocked out by Lacy and Cheng, who has become a first-rate actor in recent years — as impressive in this play as he was last spring in Central Works' production of Chekhov's *The Duel*.

This is what I'm missing — except of course I won't, because I'll be in the audience on opening night. But it's what you'll be missing if you aren't there with me. As for my new neighbors, well, I live in a huge loft complex that's full of artists. I've been talking the ears off everyone down here, but I'm not sure anyone is listening. ♦

'Fist of Roses' runs Oct. 27–Nov. 22. Thurs.–Sun. and Nov. 22, 8 p.m., Intersection for the Arts, 446 Valencia, S.F. \$9–\$15. (415) 626-3311, www.theintersection.org.
E-mail J.H. Tompkins at 2extremes@earthlink.net.

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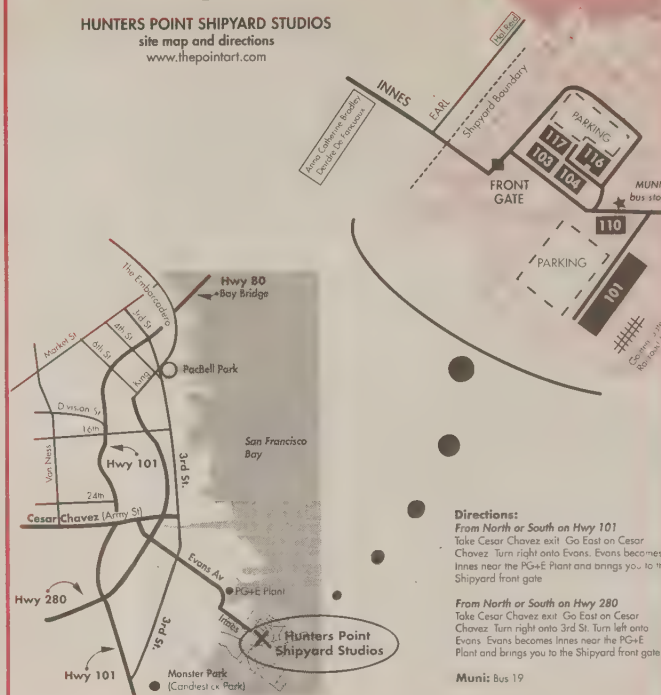
Hal Reid, 702 Earl St. at Innes, Painting
Anna Catherine Bradley, 881 Innes Ave., Evans/Fitch, Glass
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Juline Beier, Bldg. 101 #2109, Wearable Art/Jewelry
Susan Beld, Bldg. 104 #1211, Printmaking
Christopher Benfield, Bldg. 117 #3215, Mixed Media
Jan Bernard, Bldg. 101 #2404, Painting
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Amber Brookman, Bldg. 116 #8, Painting
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Stephen Bucca, Bldg. 101 Lawn, Furniture
Margie Burke, Bldg. 116 #8, Painting
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Beverly Carey-Koenig, Bldg. 101 #1205, Ceramics
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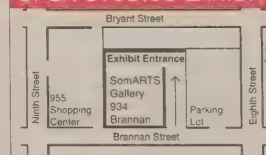
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film

Deep focus

The cinematographer is the star in the Castro's James Wong Howe retrospective. *By Max Goldberg*

Proof that sex appeal can be eternal, 1926's *Mantrap* should come as a revelation to those who have never experienced flapper starlet Clara Bow's vivacious magnetism. Coily toying with the camera as she breezes through a steady procession of hopelessly stodgy men, Bow stakes out star power with every shimmy. The overpowering effect is in no small part due to the contributions of cinematographer James Wong Howe. Born in China and raised in Washington state, Howe first found work in Hollywood at the Famous Players-Lasky studio and quickly became a sensation on the strength of his delicate handling of female subjects. *Mantrap* makes clear what the fuss was about. One can't fathom the film without the innumerable instances in which Bow strikes her flirty pose while bathed in a soft glow. Howe's lens caresses the actress with shimmering natural light, transforming her two-dimensional form into tactile vibrancy.

While *Mantrap* is undeniably Bow's vehicle, it's being screened this week as the opening film of a Castro Theatre retrospective devoted to Howe. Copresented by NAATA, the weeklong Howe bonanza pays tribute to a career of longevity, versatility, and artistry. Even the program's earliest entries (*Mantrap* is the only silent film, but *The Criminal Code*, *Mark of the Vampire*, *Manhattan Melodrama*, and *The Thin Man* were all produced before or during 1935) reveal a solidly formed aesthetic.

As is the case with most great cinematographers, Howe's distinction is largely born of inventive and expressive lighting. The cinematographer's nickname was "Low-key" Howe for good reason. He controls the dark spots of a frame much in the same way that a good jazz musician is said to play the silences between notes. In *The Rose Tattoo* (1958), the protagonist's spiraling degeneration can be found in Howe's shadows as much as in Tennessee Williams's words.

Howe's lighting sense is doubly impressive given his proclivity for location shooting. Critic James Agee referred to him as one of "the few men who use this country for background as it ought to be used in films." Indeed, there are times when Howe's backgrounds can hardly be called such. In *Pursued* (1947), for example, the cinematographer contributes to Robert Mitchum's tor-



Getting a leg up: Clara Bow, center, relentlessly flirts with James Wong Howe's camera in 1926's *Mantrap*, overshadowing her male costars in the process.

tured character psychology with a consuming landscape. His austere lens shapes the film's desert plain into an expressionistic universe.

Despite the consistent distinction of Howe's work, what one marvels at most is his adaptability—that is, the myriad ways in which the cinematographer varies his aesthetic in the service of a story. Spotting the collected films of a talented craftsman such as Howe rather than those of a princely auteur is a way to emphasize the collaborative energy at the heart of Hollywood's classical era. Years later that energy could be combative—Howe initially didn't care for the fish-eye lens John Frankenheimer demanded for *Seconds*, though his pioneering use of it to convey psychological torment hasn't been matched. In contrast, the narrow focus of a film such as *Mantrap* nakedly reveals a series of isolated elements operating at full tilt; direction, writing, acting, editing, and (of course) cinematography all contribute to a determined sense of purpose. The film's, and Bow's, seductive appeal stems from this buzzing synchronicity, or what André Bazin affectionately termed "the genius of the system."

This is a genius celebrated all too rarely by retrospectives of Hollywood's past. More often, programs are organized to uncov-

er the self-sustaining style of a Hawks or a Ford. While this approach can be enormously revealing, there's a troubling erasure of actual film production when directors are treated as islands unto themselves. Viewing a film like *Mantrap* through Howe's exquisitely efficient lens not only allows a revealing look at his own mastery but also conveys an important appreciation of the system that kept him working for more than 40 years.

In 1945 Howe responded to a simplistic assessment of cinematography by writing that "the trouble with many critics and ex-critics is that for all their skillful talk, they don't understand the techniques of motion pictures." While we can't possibly hope to decipher all of classical Hollywood's many entanglements, this retrospective is a definite step in the right direction. ♦

'A Tribute to Legendary Cinematographer James Wong Howe'

screens Oct. 22–28, Castro Theatre, 429 Castro, S.F. \$5–\$8.50. (415) 621-6120. *Mantrap* (Fri/22, 7:30 p.m.) features live musical accompaniment by the Baguette Quartette; *Seconds* (Fri/22, 9:30 p.m.) is introduced by cinematographer Emiko Omori; *Hud* (Sat/23, 7 p.m.) and *The Rose Tattoo* (Sun/24, 7 p.m.) are introduced by cinematographer Hiro Narita.

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Surreal politik

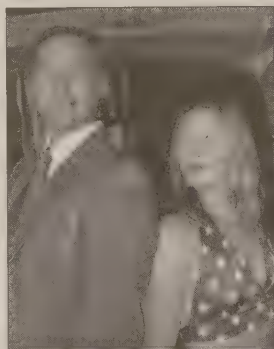
In honor of the political season, out come the long knives and laughs for *Bye-Bye, bin Laden!* and *Laura's Bush*. By Robert Avila

On the same day that newspapers issue reports of children climbing over the rubble of their destroyed homes in Gaza and Fallujah, TV remains preoccupied with the trumped-up flak over a debate reference to Dick Cheney's lesbian daughter. The presidential campaign rolls on, flattening logic and common decency in its path, smoothing the way for some brutal ironies. The approaching election would be easy to dismiss as a complete joke if only the clown show weren't masking so many horrors unfolding behind the scenes. Accordingly, here are a couple of shows that take the joke very seriously, while offering a tonic to the depressing inanity of media-managed campaigns.

The role of TV in the battle of empty-headed ideas shares center stage with some world-class assholes in Custom Made Theatre Company's world premiere of *Bye-Bye, bin Laden!* If it took more than two decades after World War II for Mel Brooks to work Adolf Hitler into a musical comedy, it's taken writer Scott Sublett and composer Jeff Labes only two to put Osama bin Laden (Baruch Porras-Hernandez) on the boards, strutting and singing with costars Mullah Omar (Jon Bailey) and George W. Bush (Cameron Weston). What's the rush?

The premise of this smartly written, consistently funny, and well-acted romp rests on competing TV campaigns by rival theocrats determined to win the hearts and minds of the American public. Making a virtue of bad taste, *I Love Prakhbar* spoofs *I Love Lucy* with Osama in place of Ricky, bringing Taliban-tested tactics to bear on his mischievous redheaded wife ("You're always up to your crazy antics — like the time you spoke in public!"). George W. teams up with his party-happy but surprisingly humane daughter Jenna (an appealing Tracy Moore) for a *Sonny and Cher* rip-off. And Omar leads a game show (*Ask the Taliban*) in which the answers are supplied to the contestants. The angelic ghost of Flight 93's Mark Bingham (a suitably ingenuous performance by West Gomez) acts as narrator, strengthening a delicate through-line in what is otherwise a loose assortment of skits that range in quality from high-end talent-night fare to *Mad TV* perfection.

On songs like "The Taliban Twist"



Dick redux: Dubya (Cameron Weston) and Jenna (Tracy Moore) grandstand in *Bye-Bye, bin Laden!*

and "Fuck the French," the singing may be more dutiful than beautiful, but the lyrics are clever and engaging. Unfortunately, the unamplified voices can be overshadowed at times by the prerecorded music, which, while handily composed, is played exclusively on what sounds like a Casiotone, giving it the grating quality of a video game soundtrack. Nonetheless, director Brian Katz ensures that lively staging and performances played to the hilt support the material admirably. The determinedly off-color humor sometimes ushers in more reality than a joke can sustain, at least without a cringing sense of horror accompanying it. But such moments are rare, and forgivable in the context of an ultimately warm-hearted work whose simple moral about the dire necessity of laughter goes a long way toward reclaiming lives ruthlessly manipulated by fear on both sides of the theatrical divide.

For political theatergoers who enjoy sex with their violence, there's the Brava! for Women in the Arts' S.F. premiere of *Laura's Bush: A Political Satire*. San Francisco Mime Troupe veteran Dan Chumley directs an agile and spirited cast, including members of cabaret-burlesque troupe Rococo Risqué, in a joyously lewd and lusty farce by famously pseudonymous playwright Jane Martin.

Desiree Jones (Joyful Simpson), a jaded dominatrix in a small Kansas town, gets a hysterical visit from her repressed local librarian Dodie Dodson (Jean Johnstone), who's convinced she's spotted a distress signal blinked over the TV by First Lady

Laura Bush (Elisabeth Millican). After being shorn of most of her staid apparel and mellowed by the application of Miss Jones's cooling unguents, Dodie crouches by Miss Jones's leopard-patterned massage table and, borrowing her agitprops, lays out in dildo-dactic fashion her plan for rescuing Laura. The long and the short of it is that Laura is being held against her will by the fascist far right, and George W. is actually an intentionally dumbed-down boy genius who, among other notable achievements, composed a tragic opera about Gerald Ford at age 10 and was replaced by Saddam Hussein's body double when it became clear he planned to switch parties and make Ralph Nader attorney general. Naturally, they rescue the grateful and randy Laura, sequestering her in Peter Pan's Underground Tree House, until a final showdown with the forces of darkness. As angry as it is irreverently absurd, Martin's one-act has a satirical force that goes some way toward justifying its slapdash quality.

If jokes about Baghdad, Abu Graib, and Guantanamo Bay seem too fresh to be really funny, the sometimes-discomfiting humor in these shows at least makes one mindful of the real stakes involved. By that token, the truly offensive joke lies elsewhere, as political scholar Alan Ryan recently noted: "The claim that reelecting President Bush will make the world safer ... would be laughable if the Iraqi civilian death toll was not 15,000 and rising, if peace for Israelis and Palestinians was not further away than ever, and if international cooperation on everything from global warming to fighting AIDS had not been deeply damaged by the last four years of a know-nothing presidency. If it is a joke, it is in the worst possible taste." ♦

Too late for this review but right in the swing of things is *Killing My Lobster's To the Polls*, the San Francisco-based comedy troupe's take on the 2004 campaign. See Stage listings for the review.

'Bye-Bye, bin Laden!' runs through Nov. 2. Thurs.—Sat. and Nov. 2, 8 p.m.; Sun., 7 p.m., Off-Market Theater, 965 Mission, S.F. \$17–\$20. (415) 262-0477, www.custommade.org.

'Laura's Bush: A Political Satire' runs through Oct. 31. Wed.—Sat., 8 p.m.; Sun., 3 p.m., Brava Theater Center, 2789 24th St., S.F. \$14–\$18. (415) 647-2822, www.brava.org.



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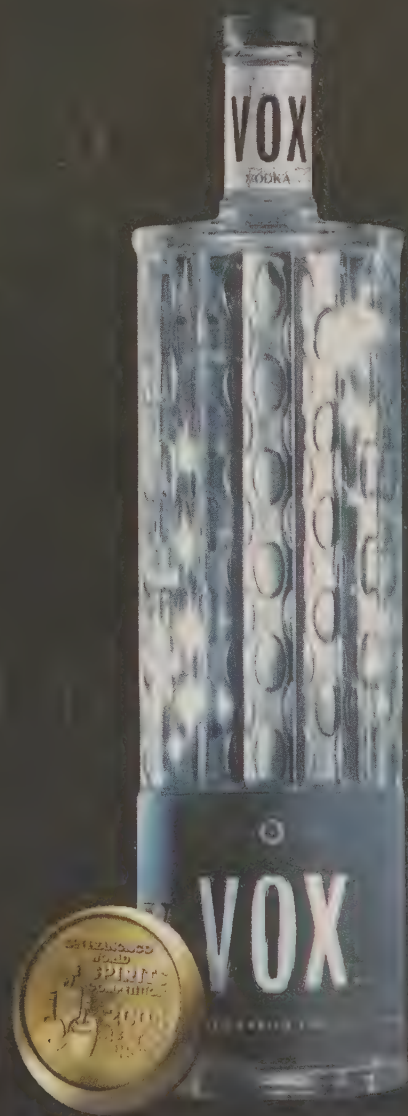
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dance

Best wishes, and curses

Krissy Keefer and Keith Henry cast a mixed *Spell*. By Rita Felciano

Given the depressing state of the country, I wouldn't be surprised if even politically committed artists called it quits. But with Keith Hennessey and Krissy Keefer there seems to be little danger of that. They take to the stage — and the streets — to change the world the only way they know how: by speaking the truth as they see it and putting on a hell of a show.

Spell: 13 Invocations for World Peace, a collaboration between Hennessey's Circo Zero and Keefer's Dance Brigade, was born this summer out of a need to drown out the latest electoral polls and respond to ever higher Iraq casualty figures. The resulting spiritual fusion of art and activism continues until Nov. 2. Who knows, maybe it will help. As Keefer said at one point during opening night, "We need a miracle."

To tell the truth, *Spell* isn't that convincing. At best, it's a mixed bag, very loosely assembled. That didn't deter the faithful, though. The show was packed.

Hennessey's first, much simpler section, performed outdoors, is more rigorous and at times quite affecting. Hennessey has an international reputation as a captivating performer, but he's also an excellent writer — incisive yet poetic. To witness him dangling upside down from a tree, calling on ancestors for help, is almost to believe that we've moved from theater to ritual. Many people seemed willing to take that step from being observers to communicants, especially when the mistress of ceremonies invited them to call out wishes to the spirits.

Taking advantage of SomArts Cultural Center's funky outdoor pathway, Hennessey strategically arranged his performers in the existing landscape. Each of them represented a natural element. Susan Voyticky swayed on a trapeze as Air. On top of a dead tree stood the splendidly mercurial Paradox Pollack as Ether. As Fire, Tamara Li moved within a cement pipe. Hennessey dove in and out of a tub as Water. The

PHOTO BY ANDY MOOS



I put a *Spell* on you: Krissy Keefer is splendid as always, but her latest collaboration isn't always convincing.

dancers' movement imagery was simple, highly controlled, and appropriate to their characters. Live violin music coming from the bushes was a lovely touch. But given the context of these individual elements, a communal dance that tried to evoke the intensity of full-body immersion baptisms came across as contrived.

The intermission afforded an opportunity to visit SomArts' extensive Day of the Dead exhibit, "Bringing Light to the Darkness"; this year it's dedicated to Bay Area victims of fatal violence. The exhibit's rich array of work ranges from the traditional to the abstract. One of the largest pieces, Susan Matthews's *Memorial Cathedral for Iraq*, has viewers walk through a tentlike structure wallpapered with silhouettes of men, women, and children.

Spell's second half, by Keefer (who's also credited with *Spell*'s overall concept), features ecstatic

dancing by the Dance Brigade's impressive "witches": Karen Elliot, Lena Gatchalian, Kimberly Valmore, Tina Banchemo, Sarah Bush, and Richelle Donigan. There are broom dances, stick dances, sword dances, and dances in which the women take turns being possessed. An amusing one has them pattern-chanting about a girl who was good yet horrid. The sounds and movements are equally intense, but they're piled on top of each other in a manner that undercuts momentum.

Keefer is splendid as always, this time as Hecate, queen of the witches, who calls up the forces of darkness and decay. At first a shadowy figure emerging from a cauldron, she vigorously spits out her curses and spells, stirring up the earth until dust flies like sparks from a volcano. She also has fun with the role, cursing a mirror at one point, calling on Martha Stewart to revive a potted plant at another. Toward the end, she brings out an altar, with small pieces of paper nailed to it, which she places

in front of the women's swords. *Spell*'s program notes explain that Hecate would write the names of politicians whom she wanted to get rid of on parchment and set it on fire. Unfortunately, I couldn't get close enough to read any of the names these witches so prayerfully burned.

Spell is a long evening, even longer if audience members stay for a "healing circle" in order to experience what they've just seen "on a more cellular level" (to quote Keefer). At the performance I attended, only two of us left — for me, this was too much Sunday-night-at-church. ♦

'Spell: 13 Invocations for World Peace' runs through Nov. 2. Thurs.—Sat., 8 p.m.; Sun., 7 p.m. (also Nov. 1–2, 8 p.m.), SomArts Cultural Center, 934 Brannan, S.F. \$13–\$20. (415) 273-4633, www.dancemission.com.

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visual art

This charming cad

William Eggleston captures a Los Alamos to remember. *By Glen Helfand*

William Eggleston, the undisputed god of contemporary color photography, speaks softly and very, very slowly. He's got a Southern accent and a vocal manner that brings to mind the late William S. Burroughs — minus a battery or two. Eggleston sometimes seems on the verge of losing his train of thought, but he never quite does. This is a man who has his own sense of time, whose work has gone through ups and downs in critical and public opinion. In 1976, when Eggleston was the first color photographer to have a solo show at New York's Museum of Modern Art, his snapshot aesthetic was reviled by critics for the alleged banality of its imagery. Today a dye-transfer color print of one of his classic works can sell for \$150,000.

Visitors to "William Eggleston: Los Alamos" — a series of gorgeous on-the-road color works photographed between 1966 and 1974, at the San Francisco Museum of Modern Art — will discover modern classics that capture indelible American images. When Eggleston concentrates on vernacular subjects (gas stations, bathroom walls, lawn ornaments, and decrepit motel rooms), the results are anything but mundane.

Neither is the photographer, who has a reputation for erratic and downright wild behavior. He's been spotted shooting guns in and around his home (he collects antique firearms in addition to cameras), dressing in military uniforms, crashing cars, and giving himself over to other libertine proclivities. Eggleston definitely has an iconoclastic side. Asked for his thoughts about the impending election, he states he's for George W. Bush, because the president's a "war-monger." But then Eggleston adds that he doesn't vote. "I'm apolitical," he states. The remarks aren't surprising — this is, after all, a man who owns dozens of rifles — yet I get the sense that Eggleston enjoys being contrary.

Such behavior is usually equated with bold loudmouths, but in person the 67-year-old photo legend is almost the opposite. He wears a dark suit of thin fabric, spectacles, and a bow tie that's rumpled around the edges. The outfit suggests another era

and a particular Southern archetype, that of the eccentric gentleman. Eggleston was born into a life of privilege and has long resided in Memphis, Tenn.; in the mid-1980s he famously photographed the decor excesses of Graceland. Though his work is often equated with the South, he's quick to dispel that idea. "Someone once asked me to see my studio, and I said, 'Just walk out the door — there it is,'" he remarks between sips of champagne and cassis. In other words, the world is his

exposes more than a single frame, the prints evoke the idea of letterbox or Cinemascope. "Not to be confused with being panoramic," he's quick to add after hanging up.

"I've been thinking vertically," Eggleston says. "Initially I started holding my camera vertically on purpose so I wouldn't take a horizontal." He also alludes to more pragmatic reasons for the pictures' dimensions. "You could only put three or four horizontal on a wall, but the verticals are so slender, you could put 50 on a wall."

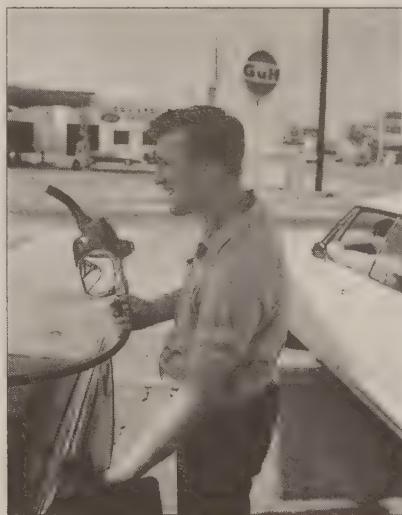
This cockeyed logic extends to Eggleston's process. "I'm not a darkroom person," he explains. "I developed my own black-and-whites for years. Never developed any color — I always used printers. I figured [that the] people who do it are better at it than I."

"I might be driving a Ferrari, but I'm not working on it," he adds, emitting a leisurely hiss of a laugh.

Nowadays, Eggleston's color-soaked aesthetic is ubiquitous. Gus Van Sant invited him to photograph the set of his 1999 short film "Easter," scripted by Harmony Korine. Sofia Coppola has cited Eggleston as an important visual influence, and according to him, they're negotiating a possible collaboration. While the photographer's use of transfer prints recalls Technicolor, he expresses little interest in movies, save for Alfred Hitchcock's.

Nor does he view his pictures, which so often depict unusually evocative settings — for example, the room with a blood-red ceiling, which graces the sleeve of Big Star's album *Radio City* — in narrative terms. "I'm not good at knowing what the word 'narrative' means," he admits after a few moments. "I'm involved with images, not sentences. I love talking, but a lot of times when people bring up things, I don't know what I'm talking about. [You have] good questions; I just wish I had more sensible answers." ♦

'William Eggleston: Los Alamos' runs through Jan. 4, 2005. Fri.-Tues., 11 a.m.-6 p.m.; Thurs., 11 a.m.-9 p.m., San Francisco Museum of Modern Art, 151 Third St., S.F. \$10, \$7 seniors, \$6 students, free for members and 12 and under (free first Thursday; half-price Thursday, 6-9 p.m.). (415) 347-4000.



On the road: William Eggleston's gorgeous on-the-road color photos (including *Memphis*, 1965-1968) have become modern classics.

studio, and his international reputation often has him traveling.

"The only exciting thing photographically is to take pictures wherever you end up," Eggleston says. "Someone takes me a few blocks away, and I have a camera along, there might be a few pictures." He then points out, with almost childlike enthusiasm, that his San Francisco hotel room's bathroom has a heat lamp that casts a reddish light over the checkered tiles. It's an Eggleston photograph waiting to happen.

In his room, Eggleston has two portfolios of yet-to-be-exhibited pictures he graciously lets me see. While he announces he's taking half a Vicodin and makes a phone call to a lady friend ("I know your husband's jealous," I hear him say), I peruse the images of convenience store displays, lunch counters, and urban greenery. Shot with a special camera that

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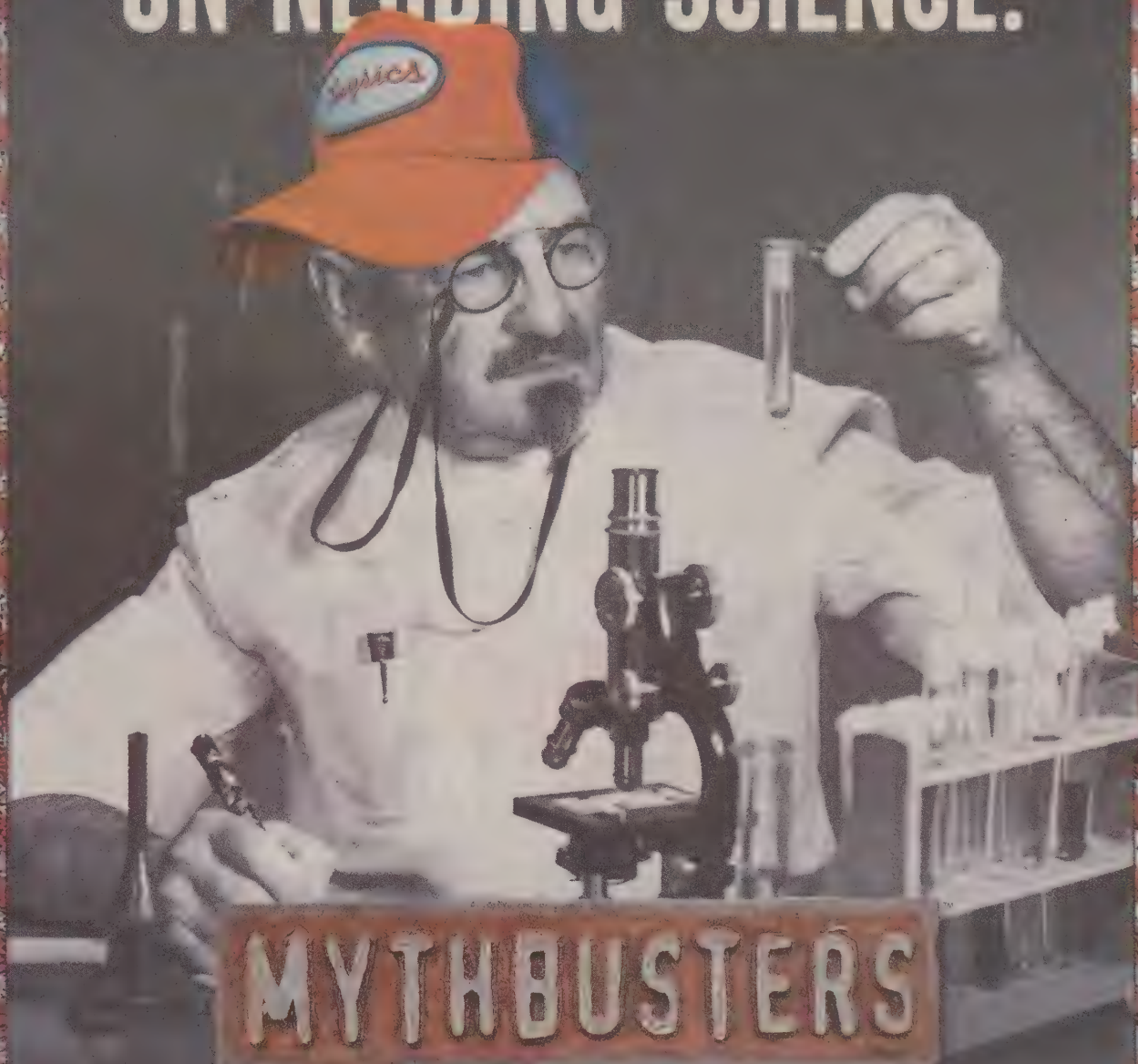
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Precious 'Medal'

Ratt, the Black Panthers, and maybe some other pack of party animals were right: what comes around goes around, even in the most mundane of pop universes. After switching to an "all-Tupac" and then an "urban" format, KBTB "Energy" (the former "Party" and then "Power"), 92.7 FM, has flipped back to a "HI-NRG" dance music format of sorts, in less than a year. I was going to suggest a new name — "Played Out" — but I had a strange mushy spot for the old, never-quite-as-fabulous-as-it-wanted-to-be Party. Now due to popular demand, the playlist is back, after the Man (a.k.a. the Marketplace) so cruelly took away those highly controlled doses of BT, Junior Senior, and Paul van Dyke. Only one song per piercing — whoops, I mean *artiste* — please.

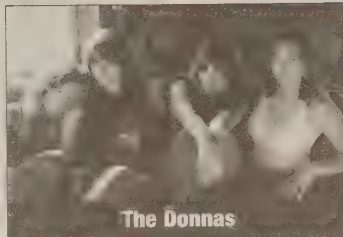
Also coming around again are those darling Donnas, so fresh, so forthright, and so well-spoken, as befits the former Palo Alto High good girls-made-rock lech dreams. After sweeping through MTV, various magazine spreads, and the hearts of teens unaccustomed to such home-grown hard rock talent, the women are back, shucking those confusing Ramones-y handles (Donna A., Donna C., etc.), and a shining up a new studio trophy, *Gold Medal* (Atlantic). Whereas *Spend the Night* (Atlantic) pushed her inspirations like AC/DC and KISS front and center, *Gold Medal* promises to smack us around in a whole 'nother way, stealing riffs and ideas from Supergrass, the Eagles, and Blur's gym locker, and flaunting chugging bridges reminiscent of Tom Petty and snappy, martial rhythms evocative of the Strokes. Though lead singer Brett Anderson still spits out lyrics like a switchblade sister, she also tries a little tenderness on tracks like the title tune and "Don't Break Me Down." The girls are growing — more vulnerable, it seems, while continuing to mete out the nyah-nyah-nyah booty-beating to comers like Sahara Hot Nights.

Torry Castellano — the petite, doll-faced drummer with the wildly bobbing Pekingese ponytails, who photographers have historically pushed to the foreground of the band pics — believes it was high time the Donnas put away the cock rock, as well loved as it was, and uncover their soft, if not sore, spots. *Spend the Night* takes it to Sunday morning?

"For this one, we were like, OK, let's throw away those rules that we put on ourselves. Let's have more dynamics," Castellano explained last week from New York City, where the Donnas were playing at the CMJ music festi-

val. "Let's slow some songs down a little bit and have more richness, and lyrically let's be a little more honest." Groove-oriented and danceable rock 'n' roll like the Stones' "Brown Sugar" was one touchstone.

But honestly, one major, traumatic change forced the group to not only consider a style switch but also to relearn the essentials. Any keyboard-jockey wage slave can relate: Castellano suffered through a bad case of tendonitis on the Donna's last, 13-month tour, which included a string of 2003 Lollapalooza dates. With Castellano unable to use her swollen wrists, the band canceled a U.K. leg, and the drummer returned home for surgery. After physical therapy and working with Bay Area drum teacher Chuck



The Donnas

the word *excited*, I'd probably be on a Wheaties box.

Rounding up Thumper Also back, in black and white: ex-Paradise Lounge head of security Cory McAbee of Billy Nayer Show infamy. Since McAbee moved away from San Francisco five years ago, the now Brooklyn-based multi-talent has been working up a slew of projects including the BNS's new CD, *Rabbit* (BSG). His Independent Spirit Award-nominated film, *The American Astronaut*, is set to go to DVD in January, after an unfortunately timed theatrical release in NYC a week after 9/11. "But

it grew — it's been steadily growing in the last three years," McAbee optimistically said over the phone.

Since those dark, surreal very-BNS days, he's been working on the storyboards for another film, *Werewolf Hunters of the Midwest*; taking acting parts in, for example, the *Onion*'s cinematic foray; playing autoharp at Lincoln Center and as part of the cast recording of *The Orphan of Zhao*, by the Magnetic Fields' Stephin Merritt; and finishing a novella to be illustrated by *Shrek* artist James Wilson. The latter is also named *Rabbit*, though it's only remotely related to the CD — perhaps someone's out of titles?

Ah no, McAbee just has a special fondness for the critter he fondly describes as "the fall guy of the prairie." He studied his share of jackrabbits growing up in Nevada, watching his friends shoot the noble creatures and biding his time till he could use them for his own metaphorical purposes on songs like "Meet the Bunny King" and "Skinned Rabbit." Unlike the last BNS double CD, which he described as "dark and accusing," the new disc goes for a live, lithe pop feel and "is definitely easier to digest," he added. "It's the Billy Nayer Show's version of a pop record." Good news for you pop biters and hare chewers. ❖

Billy Nayer Show play a CD-release party Mon/25, 9:30 p.m., *Cafe du Nord*, 2170 Market, S.F. \$8. (415) 861-5016.

Lucky rabbit, Trix are for kids, but tips are for me. E-mail kimberly@sfbg.com.



SONIC REDUCER
BY KIMBERLY CHUN

Brown to learn how to hold the sticks and hit the drums in a more ergonomic fashion, she's back up to speed.

"We're all self-taught, so I was just holding the sticks whatever way I thought would make it work," Castellano, 25, said. "I had felt pain over the years. But you know, I always felt, 'Oh, you just play through the pain.'" Now, she continued, "People have said that they actually think that I'm playing better, so that's exciting, and there are things that I can do now with more ease that I couldn't before. I'm not so tense, and I think my drumming is more fluid and I have more power than I did before."

Castellano can use the power when the Donnas go on tour in November with the Von Bondies, though she's a little fried, after flying in from Sweden to perform at a 2:45 a.m. CMJ after-party. "I feel a little crazy today, I have to admit. So bear with me! Please!" she said, half bubbling, half laughing. As hardscrabble as champion athletes in a field filled with less clear-cut finish lines, the Donnas have chosen a tough world in which to ply their advance placement-level abilities, and they've always scored high with me, ever since their Paly community center days. But though the Donnas have always tried to make the grade with sass as well as ladylike perfection, some shoot-from-the-hip freedom seemed to be missing last week. The onetime "American Teenage Rock 'n' Roll Machine" may be vulnerable on record, perhaps, but if I had a gold medal for every time Castellano used

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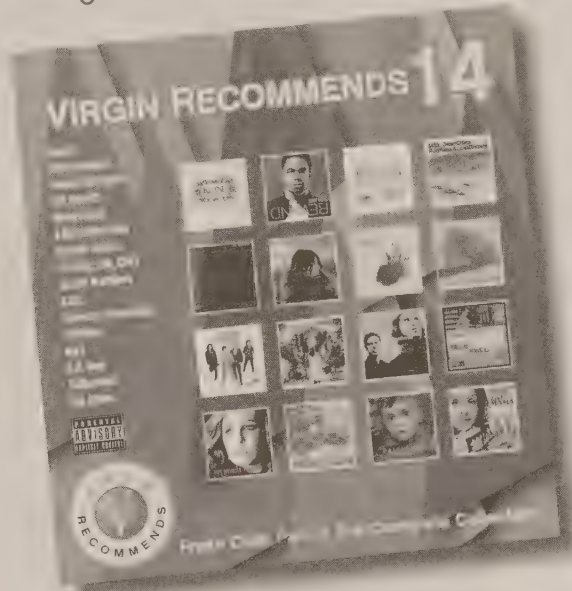
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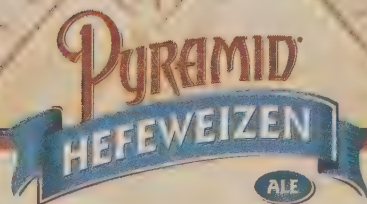
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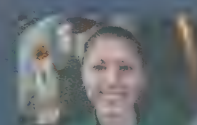
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Look at me

Chinese American rapper
Jin attacks invisibility.

By Jeff Chang



Jin-eration next: ABC-AZN rapper Jin takes his art from the chop-suey joint to *2 Fast 2 Furious*' chop shop to the wider hip-hop stage with *The Rest Is History*.

In early 2002, then-19-year-old Jin Auyueng, the Miami-born son of Chinese take-out restaurant owners, appeared on the popscene like an AZN Eminem, winning BET's *Freestyle Friday* battle crown for a record seven straight weeks. He'd already built a rep on the streets of New York by crushing record-store freestylers, subway backpackers, and café open-mic rhyimers. He was signed to the Ruff Ryders camp, and his legend spread.

Across the country, Asian American teens traded CD-Rs of his TV battles and leaked tracks, lit up Internet boards, and downloaded his singles from AOL more than 500,000 times. An appearance in John Singleton's *2 Fast 2 Furious* as an import chop-shop mechanic sealed minor stardom.

Jin's back story was just as crucial. Rapping was his escape from a destiny of 12-hour chop-suey drudgery. In a moment of second-gen audacity, he had decided to forgo college and leave Miami for New York to make it in the music biz. Once he signed, his parents followed him to Queens. Forget *The Joy Luck Club*. Through

dropping rhymes in the clubs, Jin had rewritten the Asian American dream.

For overeducated hip-hop-gen AZN cult-crits like me, Jin presents a subject worthy of our subjectivities, a voice that validates our own time in the wilderness. The tag of "Asian American hip-hop" — a label many of us artists and critics have fretted over, some have championed, and others have rejected — isn't a new phenomenon. But as the first to break from the underground into the big leagues, Jin becomes the thing most of us were incapable of becoming — or unwilling to become. Through marketing, sociology, and a vast audience's unfulfilled desire, he appears as the great yellow hope.

Jin has come to this moment through a struggle we all recognize, proving himself to skeptics and doubters over and over again. On "C'mon," a revelatory autobiographical note, he says, "In every battle, the race card was my downfall." In his second BET battle, his competitor attacked him with rhymes like "He's just a rookie, leave rap alone and keep making fortune cookies" and "His mom was in *Menace II Society* saying,

'Hurry and buy.'"

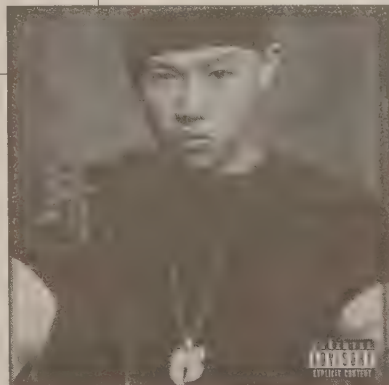
But Jin came back hard: "You wanna say I'm Chinese? Sonny, here's a reminder: check ya Tims. They probably say, 'Made in China.'" Future competitors soft-pedaled the race thing. Still, the battle isn't over. "My fans got haters too," he notes. Yet Jin also seems ready to take the mantle. "It's true I got some big shoes to fill, but if I don't lead the movement, who will?" he raps on "Same Cry." That's why we root for him and scrutinize him the same way we did KRS-One, Rakim, and Chuck 15 years ago.

In fact, Jin does present something wholly new, not just in American but also global pop: an unapologetically working-class, second-generation kid flowing in Cantonese and New York-inflected Ebonics with the same fluency. He's no pricey Hong Kong import, no sexless high-kicking martial arts expert in yellowface. By simply rapping in a black tee with a diamond-

encrusted Ruff Ryders pendant, he could have the most impact on the notion of an "authentic" Asian American masculinity since Bruce Lee.

Therein lies the paradox. Lots of ink will be spilled, including right here, about Jin's social and symbolic importance. In February, when *Bay Guardian* contributor Oliver Wang criticized Jin's "Learn Chinese" video in his blog, Pop Life (www.o-dub.com/weblog/index.html), hip-hop blogger Hashim "Madison" Warren responded, writing in his own *Diesel Nation* (dieselnation.blogs.com/hiphop): "And so begins the culture critiques that will mark Jin's career more than his musical talent." Jin himself has noted, "If I was a wack Asian rapper, there wouldn't be all this fuss." In a country whose racial frame remains white, white, white, and a little bit black, it's hard to underestimate how much the rapper might mean off wax.

But it's still hard to gauge what he means on it. Jin's debut, *The Rest Is History* (Ruff Ryders/Virgin), which has been delayed for months reportedly because of worries over its music and marketing, is uneven at best, a product of expensive doubts and hedged bets. The relentless "Get Your Handz Off" allows Jin to flaunt his *Art of War*-learned skills (and, perhaps not coincidentally, bears some resemblance to New Zealand's celebrated ethnic Samoan hardcore rapper Scribe's 2003 breakthrough hit,



"Stand Up"). But scripting an album is different from controlling a battle. So in a fine irony for Asian Americans, the album is presented as "The Higher Education of Jin."

In the opening skit, the naive college dropout is swindled by the Ruff Ryders' white lawyer and then schooled on how to really be black by the label's head, Joaquin "Waah" Dean, who promises a lifestyle makeover complete with Dobermans, bikes, and guns. There's an underlying theme here: as an Asian American, Jin couldn't possibly know how to succeed in entertainment. But

the pricey Kanye West-produced "I Got a Love" and the Just Blaze-produced "Club Song," on which Jin is tutored in how to do a love song à la Pete Rock and a dance joint à la Fabolous, respectively, are the album's weakest tracks. By the middle of the album, in another skit, Jin takes control of the record.

Through the last half, Jin seems to find his feet. Despite producer Wyclef Jean's now-typical multiculti-for-dummies bullshit, "Learn Chinese" succeeds, with Jin cleverly linking James Brown and Rodney King, racial profiling, char-siu, and railroad building. "The Good, the Bad, and the Ugly" and "Cold Outside" tap into his real-life New York Chinatown gang drama that climaxed last year when a friend caught a bullet for him. But instead of bragging about surviving, the most clichéd rap trope available, he sounds downright penitent. Some of the truest moments are, by rap standards, the corniest. "Thank You," a track of appreciative shout-outs, is the longest song on the record.

Even better is "Love Story," a tender tale of interracial love that reads as less melodramatic than *Mississippi Masala* and more true than the ridiculous *Romeo Must Die*.

"C'mon" is Jin's statement of purpose, a personal twist on Eminem-style self-mythmaking. "I know that it's been debated: I'm a gimmick they created," he raps. "So I chose to be the one to change the face of the game. Look at me! Hot as California burning in flames." In two lines of stare-at-the-sun intensity, Jin moves from Asian American invisibility to corneal incineration.

"Same Cry" justifies the hype and the hope. Opening with a tribute to the Tiananmen Square protesters, it moves through a meditation on the Golden Venture refugees and succinctly parses the morality of Nike sweatshops. It concludes with a challenge to Asian Americans, a race always seemingly caught in the middle and too often prone to staying safely on the fence: "What will you do? Run or stand still?" It's as much a 21st-century Asian American pop manifesto as Justin Lin's film *Better Luck Tomorrow*, Vijay Prashad's book *Everybody Was King* *Fu Fighting*, and Christine Y. Kim's "Black Belt" art exhibition. As a form, hip-hop tends to speak more immediately to on-the-street realities than museum shows, books, and even movies do. There's a lot of history now resting on this kid's slender shoulders. Hold that weight, Jin. ♦

Jin appears *Thurs/21, 4 p.m., Tower Records Stonestown, 3205 20th Ave., S.F. Free. (415) 681-2001. He performs at a record-release party Fri/22, 10 p.m., 330 Ritch, S.F. Call for price. (415) 541-9574.*

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music

Cutups and kicks

Electro-pop picker Solex comes up with another jewel. By Jimmy Draper

Recording under the nom d'electro-pop Solex, Elisabeth Esselink turns other people's trash into her own treasures.

Since 1998, when she began sampling the unsellable CDs at her used-music shop in Amsterdam for *Solex vs. the Hitmeister* (Matador), the Dutch singer and songwriter has used other musicians' unlistenable songs to make beguiling, beat-infected pop. Subsequent albums proved even more inventive: for the following year's *Pick Up* (Matador), she furtively recorded bands' more mundane stage moments, transforming them into an unpredictable, defiriously paced pop blitzkrieg. By 2001's *Low Kick and Hard Bop* (Matador), with its sound collage of live instruments, samples, and even snippets of *Wheel of Fortune*, it seemed there was little Esselink hadn't incorporated into her found-sound world.

With this fall's excellent *The Laughing Stock of Indie Rock* (Arenarec), however, she's stumbled on something never before utilized on a Solex album: a male voice. Throughout much of the album, her fourth full-length of recycled pop, she cuts up and reassembles the growl of Stuart Brown, an Australian fan who contacted her after hearing her on a *Wire* compilation. The resulting makeshift duets, which pair Esselink's infectious, high chirp with her counterpart's disturbingly deep vocals, are as disorienting as they're thrilling.

"I don't really know him," Esselink, speaking over the phone from her home in the Netherlands, says of her guest vocalist. "He sent me a CD-R of him covering the whole 'White Album,' by the Beatles. I loved his voice.

"He sings with a lot of air like he's panting, very dark and, I thought, very sexy — although I didn't tell him that, of course! Too embarrassing!" she says, laughing. "When I sent him the record, he said, 'Well, you make me sound like an awful pervert!'"

Brown's carnal huffing and puffing isn't the only new addition to *The Laughing Stock of Indie Rock*. Thanks to a more collaborative recording process with longtime drummer Robert Legendijk and guitarist Geert de Groot, the album feels more like the work of an actual band than its predecessors. It also marks the first time Esselink has recorded on a computer. "I just explored all the possibilities with my analog 8-track and digital 16-track," she says. "Now computers are the best thing that

ever happened to me! I think it was just the right time for something new — although I am very late. Everybody has used Pro Tools for years and years."

Pastiche playground

Better late than never, however, as *The Laughing Stock of Indie Rock* is her most consistently enjoyable pastiche since *Pick Up*. Songs like "Hot Diggity Dog Run Run Run" and especially the hopscotch-able "Honkey Donkey" rank with her catchiest, most accessible ditties, while "You've Got Me," a nearly seven-minute duet with Brown that sounds like androids trying their hands at alt-country, proves she's still got more surprises up her sleeve than many of her electro-pop peers. In fact, considering how seriously great the album is, it's a bit confusing why Esselink chose such a jokey title.

Your World," and "Fold Your Hands Child, You Walk Like an Egyptian," on which she takes a good-natured swipe at her former Matador label-mates Belle and Sebastian. "I really like them," she explains. "But that's one of the bands that are taken very, very seriously by their fans. That sometimes is funny. It was about time that someone made a joke about it."

To scale

It's also about time that she bring her show — an enthralling, high-energy performance featuring Esselink bounding across the stage as she sings, plays the Moog, and triggers samples — back to this side of the States. At this week's Bottom of the Hill gig, however, longtime fans should expect something new: rather than playing with Legendijk and de Groot, she's scaled back the operation to just herself and new drum-



Smash the indie rock! Elisabeth Esselink, a.k.a. Solex, recycles your sonic junk and takes aim at pretension.

"Especially in America, if you ask someone what kind of music they listen to, they sometimes answer, 'I like indie rock' — as if it is a genre!" she explains, incredulous. "That is so funny because [that description] only has to do with whether you are on an indie label or a major label, and not all the music on indie labels is good and not all the music on major labels is terrible. It's a silly name to have as a genre — people take it too seriously."

Which certainly isn't a problem that afflicts Esselink. As in the past, she fills her new album with humorous song titles like "You're Ugly," the tongue-in-cheeky "My B-sides Rock

mer Marit de Loos. The results, Esselink says nervously, are still a work in progress.

"We only did one radio show so far," she says, then laughs. "Our first gigs as a duo will be on this tour, so I hope people are gentle!"

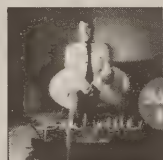
Of course, she shouldn't worry: if there's one thing Esselink has learned over the years, it's that even a band's less impressive moments can — in the right hands, at least — make for some truly great pop. ♦

Solex performs with On! Air! Library! and Worm Is Green Fri/22, 10 p.m., Bottom of the Hill, 1233 17th St., S.F. \$10. (415) 621-4455.

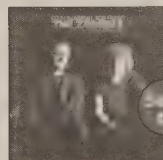
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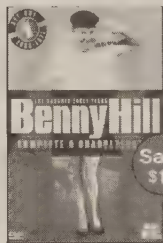
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Beans

Shock City Maverick (Warp)

I've only got myself to blame for not latching onto Beans the first time around when he headed up Antipop Consortium. Put it down to one too many late-'90s underground hip-hop groups falling short of their mark, but Antipop, regrettably, got lost in my CD player's shuffle mode without a proper listen. Now, after having my ass kicked by Beans's second solo disc, *Shock City Maverick*, I find myself desperately rifling through the cast-aside pile.

Suffice it to say that Beans — and Antipop on the whole — comes from a much different place than the Ems, the Jays, the surrealistic indie-hop purveyors of Anticon, and even consciousness-raising MCs like Saul Williams and Common. Though sources say he's from the lily-white suburb of White Plains, N.Y., Beans's real point of origin is difficult to pin down. (He's stated that his early musical diet consisted of Kiss and the Grease soundtrack.) *Shock City Maverick*, however, cracks the door on the Beans anomaly as it confidently wanders through a multitude of styles, with the MC's neck-snapping delivery — a sense of rhythm that would make Sonny Rollins weep — guiding the record into some dark yet rewarding corners. Beans doesn't use his lyrical gifts to attempt to change the world; rather they're a soft brush with which he paints his sonic pointillism, relying more on the sound than the literal meaning of the words to convey his defiantly left-field musical perspective, keenly illustrated on the choppy and fantastic "Papercut." His impressionistic approach is without a doubt refreshing and welcome, but it's in those instances when he strokes his imagery in razor-sharp detail and communicates directly ("I ain't got nothin' to lose / Man, I walk a tightrope wearing two left shoes," he venomously spits over the Radio Shack-chic electro undertones of "Blind Driver") that he rightfully claims his maverick status. *Beans* plays Sat/23, RX Gallery, S.F. (415) 474-RXSF. (Ken Taylor)

Cream

Israeli Gears (Deluxe) (Sony)

The success of Cream was due to a combination of timing and talent; but in the more than two years guitarist Eric Clapton, bassist Jack Bruce, and drummer Ginger Baker were together, from 1966 to '68, they changed the face of rock forever. They institutionalized the power trio and superstar musicianship (and hence the boring solo) and freed rock from the shackles of the tight pop tune, allowing exploration of then-unfamiliar musical territory.

Israeli Gears was a huge hit, a tour de force of psychedelic pop that in the opening riff to "Sunshine of Your Love" gave the '60s a hook nearly as well known as the opening of the Rolling Stones' "Satisfaction." There were other strong tunes as well — "Tales of Brave Ulysses," "Strange Brew," and "Dance the Night Away," among them. Their songwriting was as strong as their musicianship, their studio-generated coloration and textures were previously unheard of, and more than anything, the time was right for pop to allow a British group that wasn't the Beatles or Stones to lay claim to genuine stardom.

Sons and Daughters

Love the Cup (Domino/Ba Da Bing!)

It may have only one song titled "Johnny Cash," but every moment on *Love the Cup* could qualify as a bare-bones ode to the Man in Black. Throughout their superb debut EP, Sons and Daughters — a Glasgow quartet that sound like the bastard children of X and the Mekons — pay tribute to Cash's rogue spirit with a collection of rollicking, twang-rocking songs imbued with a serious sense of dread. Not only does the threat of violence thread through titles such as "Blood" and "Broken Bones," but a palpable tension also emerges from the vocal interplay of vocalist-guitarists Adele Bethel and Scott Paterson, whose harmonies and folksy deliveries make for eerily disquieting dialogues on songs like "Fight" and "La Lune."

Love the Cup's dark, foreboding atmosphere, however, owes as much to the work of the band's nonsinging members as it does to Bethel and Paterson's stories. Drummer David Gow — who, like Bethel, has spent time as a touring member of Arab Strap — provides an insistent, sinister swagger, while Ailidh Lennon often sets aside the bass to wield her mandolin like an axe. In fact, throughout the mini-album's all-too-brief seven songs of death and desperation, the whole band exude a smoldering intensity that's hard to deny. Indeed, when they all start hollering along to the chorus of highlight "Johnny Cash," it's easy to think they just might be capable of rousing the dead. *Sons and Daughters* performs Sat/23, Slim's, S.F. (415) 255-0333; Sun/24, Great American Music Hall, S.F. (415) 885-0750. (Jimmy Draper)

Various Artists

Unclassics Mixed by Morgan Geist (Environ)

It takes a pretty dope DJ to put together a mix of 20-year-old disco tracks and make them sound fresh. Metro Area's Morgan Geist is up to the task, making *Unclassics Mixed by Morgan Geist*, a collection of rarities and re-edits, feel like much more than a history lesson on just how groundbreaking underground disco was for its time.

These are tracks you'll never find on any K-TEL compilation, and Geist emphasizes the electro, Italo, and nu-wave side of the disco ball. Songs like Purple Flash's "We Can Make It," with its spare cowbell and a subdued melody just this side of saccharine, and Plastic Mode's "Baja Imperial," featuring a nu-wave rap riding a relentless keyboard line, are elegant in their simple but effective grooves. Their synth hand claps and minimal bass lines are very similar to those used by Geist for his

Metro Area project, and the producer's deft touch is felt on his sparkling remix of Dance Reaction's "Disco Train." It's a sign of his firm control that Geist is able to include a number like Victor's "Go On Do It," featuring lines like "She was standing on the corner all tits and ass / Little heifer wasn't waiting for the bus to pass!" without spoiling the mix with the kitsch that killed electroclash. *Unclassics* isn't about irony — it's about sexy songs that gleam despite their age, calling the cool to the dance floor for a refined (and never, ever sweaty) strut. *Morgan Geist DJs Fri/22 at Blasthaus'* ninth anniversary, Kelly's Mission Rock, S.F. (415) 626-5355. (Peter Nicholson)

Har Mar Superstar

The Handler (Record Collector)

There's an obvious patience threshold for white indie rockers turning to their ironic side to record hip-hop and R&B tunes — and it's dropping fast. Artists like Cex, Avenue D, and the like are so self-aware in their threadbare shtick, they're more like bad performance art than anything honestly — and earnestly — entertaining. And with that in mind, I initially gave Har Mar Superstar (a.k.a. Sean Tillman, formerly of Minneapolis indie rockers Sean Na Na) the hard shove when he released 2002's extended pickup line *You Can Feel Me*. But he's since heartily rebounded with *The Handler*.

Har Mar would be nothing were he not a dogged seducer in song, and *The Handler* turns up the charm like Michael Jackson at a Little League fitting. The Ron Jeremy doppelgänger, who has penned tracks for J. Lo and Kelly Osbourne, straddles — among other things — the indie kids who want to swing their hips and the more straightforward Justin Timberlake types who deal in '70s funk and '80s fromage. Like Jamiroquai before him, Har Mar maintains his place as a white boy with pronounced infusions of Stevie Wonder. Wonder's groundwork is all over the falsetto heart and lifting harmonica notes of "Sugar Pie," while "Save the Strip" contains elements of "Pastime Paradise" (although the original icon would never have sung, "You found a place to fellate, now pick up the pace"). Which brings up the tongue that's both planted in Har Mar's cheek as he croons lessons of the libido and runs down the thighs of guest stars like Northern State and Karen O, who helps Har Mar eroticize the sugary, delicious electropop track "Cut Me Up." With *The Handler*, Har Mar transcends his portly genre, making guilty-pleasure pop-hop and wisecracking R&B that's as thrilling a dance-floor opus as anything the more self-serious Timberlake moonwalks to these days. *Har Mar Superstar* plays Tues/26, Cafe du Nord, S.F. (415) 861-5016. (Jennifer Maerz)

And thankfully, the downside of Cream — incredible indulgence — was barely audible on *Israeli Gears*. The album was a fine example of genius harnessed, and perhaps that was the work of producer Felix Pappalardi. In any case, their next release, *Wheels of Fire*, included so many live recordings of drum, bass, and guitar solos that you often wished you were dead when you were listening to it. As for this *Deluxe* edition, well, like most such offerings, it's of only passing interest to the casual fan. However, for the Cream completists left among the living — 1968 was a long time ago — this 40-cut, two-CD set has treats like a mono and stereo mix (since I heard the album on a shitty radio in an old Chevy Nova, pristine sound is lost on me), demos of songs that made the album, selections from BBC studio recordings, and — alas — three tracks that didn't make the cut.

The *Deluxe* package features some great music, but at nearly \$30, your wallet will decide if it's for you, since you can pick up the real meat for less than half of that price. (J.H. Tompkins)

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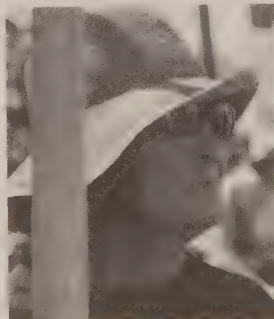
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Film

Oct. 20 Wednesday

Fry, daddy, fry Comic art fans will find more than a dab of Ralph Steadman's slashing grotesques — and a raging slab of Francis Bacon's morbid expressionism — in award-winning editorial cartoonist-illustrator **Steve Brodner's** work. Rendered with the eye of an ace draftsman, the ferocity of a particularly outraged activist, and the eloquence of a political commentator (appearing on PBS's *Frontline*), Brodner has lent his pen and imagination to numerous illustrations, caricatures, cartoons, strips, and pieces of illustrated reportage for *Esquire*, the *New Yorker*, and *Mother Jones*, among other pubs. *Freedom Fries: The Political Art of Steve Brodner* (Fantagraphics) gathers his images from the past 30 years covering U.S. politics. The handsome, wide-ranging volume also gives Brodner a chance to have his say, tell stories, and unveil some images that never made it to print. In addition, he gets his props from *Harper's Magazine* editor in chief Lewis Lapham, who calls Brodner a "born arsonist" in a long line of satirical firebugs like Mark Twain and Goya, and from Steadman, who describes him as "a vital part of the American psyche and its conscience." The illustrator talks with author Ted Rall at this event. 7:30 p.m., *Modern Times Bookstore*, 888 Valencia, S.F. Free. (415) 282-9246. (Kimberly Chun)

Musique concrete

Three's a charm — that was the case when a trio of Stockholm women decided to pick up some instruments and solidified into a band, the **Concretes**. The results are decidedly less rockist than Swedish all-girlies like Sahara Hot Nights, even with the addition of a boy or two or five. Starting where "Pale Blue Eyes" and other sweet, sodden art-blues youths left off, the eight-piece spin sighing, distortion-wracked ballads that show a reverence for lo-fi values as well as classic '60s pop ranging from Roy Orbison to the Supremes. Will they ever live down song titles like "You Can't Hurry Love" and "Diana Ross" on



Smart art: Poet Nellie Wong is featured in "Just Say It: A Revolution in the Making." See Fri/22.

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Oct. 20-27, 2004



Ladder of success: Artist Gary Knox Bennett's work highlights the San Francisco Museum of Craft+Design's inaugural exhibition, *Dovetailing Art and Life: The Bennett Collection*. See Sat/23.

their self-titled Astralwerks debut, even if vocalist Victoria Bergsman sounds more like a pathos-laden, 'luded-out Shangri-La than a triumphant Motor City diva? Hard hearts might crumble. Skygreen Leopards open. 8 p.m., *Great American Music Hall*, 859 O'Farrell, S.F. \$15. (415) 885-0750. (Chun)

Oct. 21 Thursday

Punk pariahs Legendary obsessed horror-movie fans turned psychotic punk rockers, the **Misfits** started their fiendish musical experiment back in 1977, and now have attained the same cult icon status as many of the B-movies they were influenced by. Resurrected by founding member and bassist Jerry Only, the Misfits lineup features Marky Ramone on drums and Black Flag's Dez Cadena on guitar. Their newest release, *Project 1950* (Misfit), finds the

band covering classic '50s rock tracks in the blistering yet melodic style they made their trademark a generation ago with songs such as "Skulls," "I Turned into a Martian," and "Die Die My Darling." The Misfits play with Thee Merry Widows, Memphis Murder Men, and Love Equals Death. 8:30 p.m., *Pound-S.F.*, 100 Cargo Way, Pier 96, S.F. \$20. (415) 826-5009. (Sean McCourt)

Arsenic cocktail The words *musical performer* blur the line between musician and actor, and some of these performers not only create music but also live the part. The **Slow Poisoners** are one band that use such a label to their advantage. Members Andrew "Poisoner" Goldfarb (vocals and guitar) and Rich "Fox" Trott (drums and percussion) play quirky rock 'n' roll mixed with Spanish trumpets, cartoonish superhero skits, vaudeville piano, and falsetto vocals that fit in nicely with their offbeat image. Trott is often photographed wearing goggles and a swim cap, and in 1999 Goldfarb

wasn't shy about testifying against the banning of show flyers before the San Francisco Board of Supervisors wearing nothing but flyers, thus adding leverage to the group's hope of "spreading happy weirdness." The Cubby Creatures also play. 8:30 p.m., *Make-Out Room*, 3225 22nd St., S.F. \$6. (415) 647-2888. (Stephanie Laemoa)

'Grass guys Hold the cows, plows, and sows. Batman, Coors Light, and daddy's BMW get name-checked instead by **Split Lip Rayfield** in "Redneck Tailgate Dream." Nonetheless, it's the crazed, fleet-fingered picking that'll really have you rubbing your eyes in disbelief. Grounded by Jeff Eaton's one-string bass fashioned from a gas tank, and propelled by Wayne Gottstine's jittery banjo, the Wichita, Kan., quartet pull off sing-along joke songs like "A Little More Cocaine Please" with the rambunctious attitude and irrefutable skills that have won them spots playing alongside Del McCoury and Nashville Pussy. And you thought never the twain would meet — here they do-si-do and kick ass at the same time. Drive-by Truckers and Centromatic also play. 8 p.m., *Great American Music Hall*, 859 O'Farrell, S.F. \$15. (415) 885-0750. (Chun)

Oct. 22 Friday

Sonic boom With albums by Sigur Rós, Mogwai, and Godspeed You Black Emperor! collecting dust on record shelves the world over, epic post-rock can hardly be called the new kid on indie rock's block. And yet the style seems somehow reborn when Austin, Texas-based gunslingers **Explosions in the Sky** launch into one of their monumental dirges. The young quartet shred the rock instrumental's reputation for indulgence with an impeccable sense of balance. Their music is grace and raw power: a godsend to those of us who have always enjoyed being washed over by a lilting melody. Explosions in the Sky are a band that understand volume and, thus, understand live performance. Café du Nord's small floor is sure to surrender to their majesty. Lazarus and Eluvium also play. 9 p.m., *Café du Nord*, 2170 Market, S.F. \$10. (415) 861-5016. (Max Goldberg)

RJD18 Def Jux just keeps coming at ya with solid hip-hop. Labelmates **RJD2** and **Hangar 18** attack the problem of boring backpack hip-hop from different angles, with RJ manning the decks to craft a rollicking pastiche of styles owing as much to blues and rock as to his beat-based forebears. Meanwhile, the Hangar trio tackle the mics to deliver flurries of lyrics that fluster with their flippancy and ferocity. As if that's not enough, Organized Konfusion alumnus Prince Po (Lex Records) is also in the house. 9 p.m.,

Independent, 628 Divisadero, S.F. \$17. (415) 771-1421. (Peter Nicholson)

Say you want a revolution The revolution might not be televised, but it will be propelled forth and immortalized by the music, words, and creations of artists driven to speak up. The revolution will also, hopefully, be documented by independent filmmakers like Jessica Dorfman and Jen Gilomen. With chutzpah and a video camera, the two young women have for the past few years been chronicling the efforts of six politically inspired artists — including Michael Franti, Boots Riley, and Diskarte Namin — to get people's butts in gear for some positive upheaval. In their documentary 'Just Say It: A Revolution in the Making,' Dorfman and Gilomen explore what it means to wield a political-artistic voice during these screwed-up times. The doc also celebrates the filmmakers' own participation, as socially-conscious media artists, in the culture their subjects continually create. Join



Mouse house: Steve Brodner discusses his new book, *Freedom Fries: The Political Art of Steve Brodner*, at Modern Times Bookstore. See Wed/20.

the filmmakers for a fundraising screening of their work. Samsara, Namin, Nellie Wong, and Burlesque-Esque perform. 7 p.m., *New College Theater*, 777 Valencia, S.F. \$10. www.forwardfilms.org. (Laurie Koh)

Oct. 23 Saturday

They're crafty San Francisco's latest museum pays homage to the many craftspeople of the Bay Area — and one collector and creator in particular — with its first show. When the **San Francisco Museum of Craft+Design** opens its doors today, the public can peek into an idiosyn-

cratic collection of a lifetime, namely that of Alameda furniture maker Garry Knox Bennett and his wife, Sylvia, in *Dovetailing Art and Life: The Bennett Collection*. Chairs and benches are the couple's passion (and professional interest), so check selections designed by John Coonan, Wendell Castle, Sam Maloof, Wendy Maruyama, and painter Dante Gabriel Rossetti, as well as some surreal pieces by Bennett himself. Also on exhibit are a 1931 bronze by Jacques Schnier, a 1959 vessel by Charles Fisk, and a 1988 watercolor by Mel Ramos. I can just picture David Gilhooly's 1969 *Guardian Frog* in my foyer. The Bennetts give a talk Nov. 18 at 7 p.m. *Museum hours Tues.-Wed. and Fri.-Sat., 10 a.m.-5 p.m.; Thurs., 10 a.m.-7 p.m.; Sun., noon-5 p.m., San Francisco Museum of Craft+Design, 550 Sutter, S.F. Free through 2004.* (415) 773-0303. (Chun)

DJ savior You know him as the father of electrofunk and the pioneering DJ behind "Planet Rock," but did you know **Afrika Bambaataa** was once a gang leader? Back in the early 1970s he was known as Kevin Donovan, and he ruled the Bronx's infamous Black Spades. A life-altering visit to Africa inspired him to change his name and shift his posse's focus from community violence to community vibrancy. The Zulu Nation was born, comprising DJs, rappers, dancers, and graffiti writers, and in that moment Bambaataa (the name means "Affectionate Leader") established the hip-hop culture that would grow to be the most influential movement of the late 20th century. If

that ain't enough, he's a master of the decks and a fully functioning musical encyclopedia — his sets span hip-hop, techno, soca, rock, pop, and funk. Also on the bill are a who's who of Bay Area hip-hop DJs, including Coop D'Ville, J Boogie, Platurm, and Ren the Vinyl Archaeologist. 9 p.m., *DNA Lounge*, 375 11th St., S.F. \$15. (415) 626-1409. (Jonathan Zwickel)

Oct. 24 Sunday

Hard hat Dudes still wanna make your ears bleed, sorta. The loudest, and perhaps artist, of the grunge-era Amphetamine Reptile

pack, **Helmet** return with *Size Matters* (Interscope) — though judging from their deafening early shows, you'd think they would have called the disc *Volume Matters*. It's unfortunate, then, that they rely too often on the grunting, flailing devices of subpar Metallica and that band's many '90s and '00s offspring. Does brawn win out over Helmet's brains — and why else would you title your opening track "Smart"? Still, if you want to experience the legendary power of Page Hamilton and company, you get a chance to tonight, after a bit of on-again, off-again, maybe-we-will-, maybe-we-won't action. Instruction and Totimoshi open. 8 p.m., *Slim's*, 333 11th St., S.F. \$16. (415) 522-0333. (Chun)

Oct. 25 Monday

Chow time You heard it here first: one day **Chow Nasty** are gonna rule the world. Sure, it's a wild prediction, but there's no reason everyone and their little sister won't fall under the funky smell — I mean, spell — of this horndog power trio. Their infectiousy goofy, balls-out shows come off like some kind of underage, over-sexed punk b-boy Rolling Stones revival. Jittery drum machine beats, raunchy harmonica, poke-you-in-the-eye guitar, and a seriously throbbing bass line are apparently all you need to froth up the hormones. Add in chant-along lyrics about tight jeans, Hostess snacks, and Coca-Cola, and you start to see why everyone with a pulse should be able to relate to these nice 'n' nasty boys. Soledad Brothers and the Mothballs also play. 9 p.m., *Bottom of the Hill*, 1233 17th St., S.F. \$10. (415) 621-4455. (Zwickel)

Oct. 26 Tuesday

Punch drunk love Skulls crack, gravity is defied, and knees and elbows fly with machine-gun speed in *Ong-Bak: Muay Thai Warrior*. Prachya Pinkaew's action yarn — a huge hit in Thailand — has earned serious buzz for its no-holds-barred martial arts sequences, played out old school-style with no CG or wires. The skimpy plot follows a kid from the country (Tony Jaa) on a quest to retrieve the head of a Buddha statue that was stolen from his village. And since he also happens to be an expert Muay Thai boxer, asses are kicked in the streets of Bangkok, at an underground brawl, in a traditional ring, and amid fireballs, among other settings. Yes, please! *Ong-Bak* wraps up NAATA's Fall Asian Film Showcase — a juicy three-parter that also included a Vietnamese ghost story (*Spirits*) and a cuisine-themed doc exploring the Chinese diaspora (*Chinese Restaurants: On the Islands*). Here's hoping there's a win-

ter edition in the works. 7:30 p.m., *Yerba Buena Center for the Arts*, 701 Mission, S.F. \$7-\$8. (415) 978-ARTS, www.ybca.org. (Cheryl Eddy)

Oct. 27 Wednesday

You will dismember this What happens when a Dismemberment Plan-ner breaks away and goes solo? Palo Alto native, son of



lefty journalists, and proud Sagittarius **Travis Morrison** shape-shifts with stylish aplomb on his new album, *Travistan* (Barsuk), probing some painful politics, personal but mainly global. Backed by well-behaved beats and recorded partially at San Francisco's Tiny Telephone by producers Chris Walla and Don Zientara, Morrison is as liable to sing from the perspective of a petty dictator who likes his nations in constant revolution and his booty white ("People Die"), as he is to coolly croon about trapped critters like the orca at Sea World and the gator caged roadside in Florida. Morrison's teeth are bared, but the dude keeps his head with a certain outraged, brainy detachment. Ben Lee and Pony Up also perform. 9 p.m., *Bottom of the Hill*, 1233 17th St., S.F. \$8. (415) 621-4455. (Chun)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, The Bay Guardian Building, 135 Mississippi St., S.F., CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

Hot spot

Just in time for the election, **IndyMedia's Un-Embedded Film Series** comes to the Victoria Theatre. The festival's 14 programs (most screened on multiple nights) tackle controversial subjects the corporate media are afraid to touch: the war in Iraq ("Shocking

On the line: The Un-Embedded Film Series features controversial docs like *The Miami Model*, filmed amid protests outside a 2003 Free Trade Area of the Americas meeting.

and Awful," *The Oil Factor: Behind the War on Terror*, election shenanigans (*Spin*, *Republican National Unconvention*), and the war on the poor (*Poverty Outlaw*). Video Activist Network's *We Interrupt This Empire* lends local color with a dose of civil unrest, San Francisco-style. *End of Suburbia: Oil Depletion and the Collapse of the American Dream* questions the sustainability of the white-picket-fence fantasy as the world's fossil fuel supply dwindles, and Sweden's award-winning *Surplus: Terrorized into Being Consumers* attacks (literally) the greedy ethos behind worldwide consumerism. *Mardi Gras: Made in China* addresses the vicious cycle that sustains said consumerism through the misery of foreign factory workers. Rounded out by the protest-focused shorts of the Poor People's Economic Human Rights Campaign Program, the Un-Embedded Film Series promises 11 days of media monopoly-busting fun. *Through Oct. 31. Thurs/21-Sat/23 and Oct. 25-30, 7 p.m.; Sun/24 and Oct. 31, 3 p.m., Victoria Theatre, 2961 16th St., S.F. \$5-\$9 (festival pass \$35).* (415) 863-7576, www.victoriatheatre.org. (Leah Freeman)

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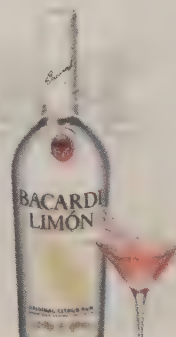


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LEISURE - CLASSIC ENTROPY
MADCESTER, 90'S IND. AND 60'S
ROCK DANCE CLUB
ONLY \$4

SUNDAY 24
THE GUN AND DOLL SHOW, LIPSTICK
CONSPIRACY, CRAVING CHANGE,
THE DOORMATS

MONDAY 25
MOONLIFE, CHARLOTTE SUMMER,
SUBIMAGE, JEFFERSON MORITS,
DISCO PORN, JEFFERSON MORITS

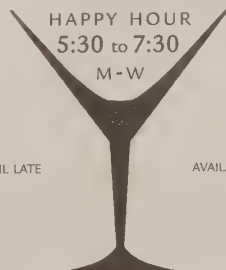
TUESDAY 26
IMPLI, FIVE, ROCK BOTTOM,
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musicclub guide

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L'Amour dans le Four 1602 Lombard; (415) 775-2134.
Annie's Cocktail Lounge 15 Boardman Pl; (415) 703-0865.
Arrow 10 Sixth St; (415) 255-7920.
AsiaSF 201 Ninth St; (415) 255-2742.
Atlas Cafe 3049 20th St; (415) 648-1047.
Avalon Ballroom 1290 Sutter; (415) 572-7100.
Aum East 1233 Polk; (415) 474-7743.
Bacar 448 Brannan; (415) 904-4100.
Bad Abbots 2801 Leavenworth; (415) 775-5110.
Baobab 3388 19th St; (415) 643-3558.
Bazaar Cafe 5927 California; (415) 831-5620.
Beat Lounge 501 Broadway; (415) 982-5929.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beauty Bar 2299 Mission; (415) 285-0323.
Big Heart City 836 Mission; (415) 777-0666.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bistro E Europe 4901 Mission; (415) 469-5637.
Blind Tiger 787 Broadway; (415) 788-4020.
Bobby Rydell's 312 Harriet; (415) 934-1655.
Borehemia Lounge 1624 California; (415) 474-6968.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Buzz 9 139 Eighth St; (415) 255-8783.
Café Claude 7 Claude; (415) 392-3515.
Café Cocomo 650 Indiana; (415) 824-6910.
Café du Nord 2170 Market; (415) 861-5016.
Canvas Gallery 1200 Ninth Ave; (415) 504-0060.
Casanova Lounge 527 Valencia; (415) 863-9328.
Cat Club 1190 Folsom; (415) 431-3332.
Cherry Bar and Lounge 917 Folsom; (415) 974-1585.
City Nights 715 Harrison; (415) 546-7938.
Cloud 9 Motel 34 Seventh St; (415) 355-9991.
Club Bas 383 Bay; (415) 399-9555.
Club Caliente 298 11th St; (415) 255-2232.
Club Deluxe 1509 Haight; (415) 552-6349.
Club Jazz Nouveau 2801 Leavenworth; (415) 921-2100.
Club IV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Connecticut Yankee 100 Connecticut; (415) 552-4440.
Dalva 3121 16th St; (415) 252-7740.
Delirium 3139 16th St; (415) 552-5525.
DNA Lounge 375 11th St; (415) 626-1409.
Edge Tavern 398 12th St; (415) 626-0880.
Edinburgh Castle Pub 950 Geary; (415) 885-4074.
Elbo Room 647 Valencia; (415) 552-7788.
El Rio 3158 Mission; (415) 282-3325.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fluid Bar and Lounge 662 Mission; (415) 615-6888.
Fuse 493 Broadway; (415) 788-2706.
Glas Kat 520 Fourth St; (415) 495-6626.
Grand 1300 Van Ness; (415) 673-5216.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Harry Denton's Starlight Room Sir Francis Drake Hotel, 450 Powell; (415) 395-8595.
Hemlock Tavern 1131 Polk; (415) 923-0923.
HiFi 2125 Lombard; (415) 345-TONE.
Holy Cow 1535 Folsom; (415) 621-6087.
Hotel Utah 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 495-5436.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Independent 628 Divisadero; (415) 771-1421.
Ireland's 32 3200 Geary; (415) 386-6173.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Jezebel's Joint 510 Larkin; (415) 345-9832.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Jouins Jazz Bistro 44 Ellis; (415) 397-4436.
Kate O'Briens 579 Howard; (415) 882-7240.
Kelly's Mission Rock 817 China Basin Way; (415) 626-5355.
Kimo's 1351 Polk; (415) 885-4535.

King Street Garage 174 King; (415) 974-6020.
Last Day Saloon 406 Clement; (415) 867-6343.
Laszlo 2526 Mission; (415) 401-0810.
Lexington Club 3464 19th St; (415) 863-2052.
Lingba Lounge 1469 18th St; (415) 355-0001.
Liquid 2925 16th St; (415) 431-8889.
Lit 101 Sixth St; (415) 278-0940.
Loft 11 316 11th St; (415) 701-8111.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second floor; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Madrone Lounge 500 Divisadero; (415) 241-0202.
Make-Out Room 3225 22nd St; (415) 647-2888.
Metronome Ballroom 1830 17th St; (415) 252-9000.
Mezzanine 444 Jessie; (415) 820-9669.
Mighty 119 Utah; (415) 626-7001.
Milk 1840 Haight; (415) 387-8455.
Monkey Club 2730 21st St; (415) 647-2144.
Moore's 1652 Stockton; (415) 989-7800.
Moose Lounge 200 Fillmore; (415) 934-8637.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
Odeon Bar 3223 Mission; (415) 550-6994.
Old First Church 1751 Sacramento; (415) 474-1608.



Eyes of a stranger: Astrid Hadad performs at Yerba Buena Center for the Arts Forum Sat/23.

111 Minna Gallery 111 Minna; (415) 974-1719.
One Market Restaurant 1 Market; (415) 777-5577.
Oxygen Bar, Sushi and Sake Lounge 795 Valencia; (415) 255-2102.
Paradise Lounge, 308 11th St; (415) 621-1911.
Park 747 Third St; (415) 974-1925.
Parkside 1600 17th St; (415) 503-0393.
Pat O'Shea's 3848 Geary; (415) 752-3148.
Peña del Sur 2870 22nd St; (415) 550-1101.
Peña PachaMama 1630 Powell; (415) 646-0018.
The Pendulum 4146 18th St; (415) 863-4441.
Pier 23 Pier 23; (415) 362-5125.
Piyaasa Restaurant 1688 Market; (415) 864-3700.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room York Hotel, 940 Sutter; (415) 885-2800.
Pound-SF Pier 96, 100 Cargo; (415) 826-5009.
Public 1489 Folsom; (415) 552-3065.
Purple Onion 140 Columbus; (415) 217-8400.
Ramp 855 China Basin; (415) 621-2378.
Rasselas Jazz 1534 Fillmore; (415) 346-8696.
Rawhide 280 Seventh St; (415) 621-1197.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Cliff Hotel, 495 Geary; (415) 775-4700.
Rickshaw Stop 155 Feli; (415) 861-2011.
Rite Spot 2099 Folsom; (415) 552-6066.
Roccapulo 3140 Mission; (415) 648-6611.
RoHan Lounge 3809 Geary; (415) 221-5095.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Savanna Jazz 2937 Mission; (415) 285-3369.
Shanghai 1930 133 Steuart; (415) 896-5600.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Skylark 3089 16th St; (415) 621-9294.
Slim's 333 11th St; (415) 255-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
1751 socialclub 1751 Fulton; (415) 441-1751.

Space 550 550 Barneveld; (415) 550-8286.
Stud 399 Ninth St; (415) 252-7883.
StudioZw 314 11th St; (415) 252-7666.
Sublounge 628 20th St; (415) 552-3603.
Suite OneOne 181 Eddy; (415) 345-9900.
Tempest 431 Natoma; (415) 495-1863.
1015 Folsom 1015 Folsom; (415) 431-1200.
330 Ritch 330 Ritch; (415) 541-9574.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
The Top 424 Haight; (415) 864-7386.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Tunnel Top 601 Bush; (415) 986-8900.
21 Galaxies 2565 Mission; (415) 970-9777.
26 Mix 3024 Mission; (415) 826-7378.
Up and Down Club 1151 Folsom; (415) 626-2388.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venus 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.
Washington Square Bar and Grill 1707 Powell; (415) 982-8123.

Bay Area

Albatross Pub 1822 San Pablo, Berk; (510) 843-2473.
Anna's Jazz Bistro 1801 University, Berk; (510) 849-2662.
Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Beckett's 2271 Shattuck, Berk; (510) 647-1790.
Blakes 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oak; (510) 893-6215.
Bourbon Street 2765 Clayton, Concord; (925) 676-7272.
Cato's Ale House 3891 Piedmont, Oak; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-8079.
Downtown 2102 Shattuck, Berk; (510) 649-3810.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage Coffee House 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Imusicast 5429 Telegraph, Oak; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room 858 San Pablo, Albany; (510) 524-9220.
Jazzschool 2087 Addison, Berk; (510) 845-5373.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
Mile High Club 3629 MLK Jr. Way, Oak; (510) 655-6161.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Oakland Metro 201 Broadway, Oak; (510) 763-1146.
Octopus Lounge 180 Eureka Square, Pacifica; (650) 355-9400.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paragon Bar and Grill Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Paramount Theatre 2025 Broadway, Oak; (510) 465-6400.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Life 229 Brush, Oak; (510) 451-0600.
Roosters Roadhouse 1700 Clement, Alameda; (510) 337-9190.
Ruby Room 132 14th St, Oak; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (650) 355-1882.
Shattuck Downlow 2284 Shattuck, Berk; (510) 448-1159.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oak; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
21 Grand 449B 23rd St, Oak; (510) 444-7263.
Yoshi's 510 Embarcadero West, Jack London Square, Oak; (510) 238-9200. ♦

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full bar | 9 beers on draft

music listings

Thursday 21

From page 78

Bay Area

Badgerlore, Joe Foster, Bryan Eubanks, Leif Sundstrom, John Krausbauer, Gerrit, Pete Swanson 21 Grand, 8pm, \$5-10.
Giant Value, Little Fuzzy, Desoto Reds Ivy Room, 10pm.
Johnny Sketch and the Dirty Notes Fourth Street Tavern, 9:30pm.
Megan Slankard Band Beckett's, 9:30pm.
Pladdogh Starry Plough, 9:30pm, \$5.

Jazz/new music

Michelle Amador Porfilio Is, 2698 Folsom; 826-2402, 8pm.
Lee Bloom Chez Spencer, 82 14th St; 864-2191, 7pm.
Cecil Wells Quintet Les Joullins Jazz Bistro, 8pm.
Changes of State, Zach Hash Trio Last Day Saloon, 9pm, \$5.
Dick Fregulia Washington Square Bar and Grill, 7pm.
"Hammond Organ Night" Purple Onion, 140 Columbus; 217-8400, 9pm, \$5.
Mike Lipskin and Waldo Carter Moose's, 7:30pm.
Marty Turkis Trio Winston's Wine Bar, King George Hotel, 334 Mason; 283-4832, 8pm, free.
Mundell Lowe Duo Jazz at Pearl's, 8:30 and 10:30pm, \$10.
Jason Myers Houston's, 1800 Montgomery; 392-9280, 6pm.
Oakland Air and Birgit Uther, Marco Eneldi, Damon Smith, Martin Blume, Kjell Nordeson Luggage Store Gallery, 8pm, \$6-10.
John O'Bergh 111 Minna Gallery, 7pm.
Anthony Michael Peterson Club Jazz Nouveau, 8 and 10pm, \$10.
San Francisco Jazz Festival San Francisco Museum of Modern Art, 151 Third St; 788-7353, 7pm, \$22. With Scott Amendola, Ben Goldberg, and Devin Hoff. Herbst Theatre, 401 Van Ness; 392-4400, 788-7353, 7:30pm, \$24-38.
With Yosuke Yamashita.
Savanna Jazz Trio Savanna Jazz, 8:30pm.
Todd Sickafoose Group Bruno's, 9pm, \$6.
Three Thinking Jazz Trio Ana Mandara, 891 Beach; 771-6800, 8pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069, 6:30pm.
Top Shelf Jazz Trio House of Shields, 39 New Montgomery; 495-5436, 5:30pm, free.

Bay Area

Howard Barkan Pomegranate Mediterranean Cuisine, 1585 University, Berk; (510) 665-5567, 6:30pm.
Rick Braun Yoshi's, 8 and 10pm, \$22.
Carlos Zalcita Jazzett Island Lighthouse, 1144 Ballena Blvd, Alameda; (510) 864-0222, 7:30pm.
Jazz Mine Il Porcino Restaurant, 1403 Solano, Albany; (510) 528-1237, 6:30-9:30pm.
Tom Babbitt Trio Paragon Bar and Grill, 9pm, free.

Folk/world/country

Belle Monroe and Her Brewglass Boys Atlas Cafe, 8pm, free.
Horse Thief Jack Rite Spot, 9pm, free.
Jesus Diaz y OBA, DJ Carito's Way Elbo Room, 9pm, \$8.
Open mic Divis Fancy Bar and Grill, 846 Divisadero; 931-1362, 8pm.
Tipsy House Plough and Stars, 9pm.

Bay Area

Big Lou's Polka Casserole Ashkenaz, 8:30pm, \$9.
Bruce Molsky Freight and Salvage Coffee House, 8pm, \$18.50.

Dance clubs

Axis Massive Ro/Han Lounge, 9pm, free. Ska to dancehall.
Bas Gone Wild Club Bas, 9pm.
Bellyicious Tropi Gala Club, 358 Ocean; (408) 246-1129, 8pm-2am, \$10. Belly dance class, dance performance, and party with DJ Raffy spinning Arabic and international mixes.
Brazilian Nights Club Caliente, 8:30pm, \$13.
Brazilian dance class and live music.
Break House Thursdays Chi Chi, 440 Broadway; 989-3434, 9pm-1am. With Bryan Benice, Carolyn, Kok-e, Sneke Pete, and guests.

Continued on page 82

The Blarney Stone
Pub & Dance Club

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Thursday, October 21st - 6PM
LIZZ FIELDS
Performing live in support of her latest release
"By Day By Night" - and October 2nd on AIR Seals

Friday, October 22nd - 6pm
PRINCE PO WITH RJD2
with special guest, DJ Jax artist
HANGAR 131
Performing live in support of Prince Po's latest album "The Stickmans"
- out now on Lex Records!

Wednesday, October 27th - 8pm
SAUL WILLIAMS
Performing live in support of his latest self-titled album - out now on the Fania Label!
and every Friday night from 7-10pm
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our weekly in-house DJ series featuring rotating styles on the 1's and 2's

SPECIAL HOLIDAY HOURS:
Sunday, October 31st
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THE COURT AND SPARK

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ALL AGES - ROCK/INDIE
EXPLOSIONS IN THE SKY
LAZARUS - ELEVATION

FRIDAY OCT 23 8PM \$12 (ADULTS 18+)
ALL AGES/ELECTRONIC
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PRESENTS
JUANA MOLINA
KERAN ANN - DIANA ANAID

SATURDAY OCT 23 9:30PM
15 AGES/1200R
ALL AGES
MARC BROUSSARD
ARM HEST - BLUE MABLE

SUNDAY, OCT 24 8PM
18 AGES/1500R - ALL AGES
ARM HEST
MARC BROUSSARD - ANNA HALICH

MONDAY, OCT 25 9:30 \$8
ADVANT ART ROCK/PARTIAL SEATING
BILLY NAYER SHOW
ALBUM RELEASE PARTY
CHARMING HOSTESS

TUESDAY, OCT 26 9PM \$10
POP
HAR MAR SUPERSTAR
RECORD RELEASE PARTY
TOUGH LOVE - MERCY MERCY

WEDNESDAY, OCT 27 10PM \$5
COTH/DARK WAVE DJS
DARK SPARKLE

THURSDAY, OCT 28 9PM \$8
INDIE ROCK
BOYSKOUT
MEMORABLE - WILLPOWER

FRIDAY, OCT 29 8PM \$12
UPSTAIRS AT THE SWEDISH AMERICAN HALL
TINY TELEPHONE'S 7TH ANNIVERSARY
BRITT DANIEL
(OF SPOON)
TWO GALLANTS - NEDELLE

FRIDAY, OCT 30 8PM \$10
SINGER/SONGWRITER
TINY TELEPHONE'S 7TH ANNIVERSARY
JOHN VANDERSLICE
THE MONOLITH
ROBBERS ON HIGH STREET

SATURDAY, OCT 30 9PM \$10
ROCK/INDIE
THE LOVEMAKERS
RED PLANET

Sunday, Oct 31 10pm \$5
ROCK
PEPPERSPRAY
WHOA NELLIES
CANDY FROM STRANGERS

Monday, Nov 1 9pm \$15
POP
GLENN TILLBROOK
AND THE FLUFFERS
MINIPOP

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11/4 RICH PRICE
11/5 KARASHAY
11/6 CARLA BOZULICH
11/7 JULIETTE AND THE LICKS
11/8 DEREK LASTTER
11/9 THE BIG WU
11/10 THE DERAILERS
11/12 ON THE SPEAKERS
11/13 THE VON BONDIS

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FRIDAY NIGHT LIVE
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SOUL/HIP HOP/R&B
BLUSOL
DJS MILO MOTION & THAMIA A

SUNDAY 10/24 10PM - 11PM
HARBOUR HOP
330 RS SUNDAYS
WITH MICHELLE KING DJS SWITCH & TIPPY

NOW OPEN BEFORE ALL 95 DIANTS NIGHT GAMERS STARTING AT 8PM
DJS: TONY/ANDREW/JOHN & 400 (1 HOUR FROM PINEAPPLE PARK)
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Evening Hours: W-F from 8pm - 3a-Sat from 10pm - 3a-Sun from 10pm - 3a
Happy hour W-F 5-7pm on draft only. \$1 - \$4 cocktails/beer.

12 GALAXIES
LIVE MUSIC
FOOD - DRINK
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WWW.12GALAXIES.COM

WEDNESDAY 10/20 9PM \$10 DOOR
Comets On Fire
- Ezequiel (CD Release)
- The Flying Luffenbachers (CD Release)
- La Flango du Mai

THURSDAY 10/21 8PM \$10 DOOR
Deke Dickerson
- Hopped Up!
- 77 El Deora

FRIDAY 10/22 9PM \$10 ADV.
Andrew Bird
- Moo Venable

SATURDAY 10/23 4PM
ADULTS \$10 - CHILDREN \$5
12 GALAXIES CHILDREN'S SERIES
Ralph's World

SATURDAY 10/23 9PM \$12 DOOR
Chris Whitley
- Jeffrey Luck Lucas
- Christian Kieler

SUNDAY 10/24 9PM \$7 DOOR
The Kissers
- The Shut-ins

TUESDAY 10/26 9PM \$12 DOOR
Dan Bern
- Chris Chandler

WEDNESDAY 10/27 9PM \$12 DOOR
Dan Bern
- Chris Chandler
- Scout

HAPPY HOUR:
MON-THURS: 4PM TIL 8PM
\$2 DRAFT BEER, \$3 WELL DRINKS

LATE NIGHT HAPPY HOUR:
SUN-THURS: MIDNIGHT TIL 2AM
\$2 DRAFT BEER, \$2 FERNET SHOTS

TUESDAY 11/2 9PM \$10 DOOR
Headcount presents:
Election Night All Star
A PORTION OF THE PROCEEDS BENEFIT HEADCOUNT.

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service for the sick
PINBALL, POOL, & AREA 51
\$2 TECATE, \$2.50 PER PINT

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DJs: Sweet Wilds, Love
Hip Hop, Motown, Classic Rock

ALABASTER ADAMS AND MISS EYE PRESENT
THE HEADPHONE MIX
A ROCK N' ROLL PARTY FOR THE EYE COUNTRY

W DJ SWEET & JENNY - 60s, 70s, ROCK & SOUL

TH BUILT FOR SPEED
Rocks Your Ass!

F MASTER BLASTER
FLAME AS FLAME

SA I Love Wet Panties
DJS JENNY (KAYE-DRETT), JULES (1984)

SU UGLY
music bad for your liver

M-TH 4-2 F-2-2 S-5 1 PM-2
HAPPY HOUR TIL 7 PM
3139 16th St. at ALBION
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info line: (415) 621-4455

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Needles and pricks

By Marke B.

Linus has a very large penis. As a rookie Titan Media porn model (check out *Manplay 16*, dawg), he makes no bones about bringing the subject up — and out, which is great for him, but it sure as hell won't get me any drink tickets.

What will get me shilled in the swirl on this brilliant, too brilliant, Sunday morning is Mr. Baby Arm's connection to toothy firecracker Marcia C* Gagliardi. Gagliardi and dapper, slim-hipped partner-in-crime Ryan Robles are working brunch the fuck out every month at Julie's Supper Club with Rehab. Consider it their tribute to E(ek)! Celebrity Overdose — but hey, with a lot more humanoid tits.

(Of course, I would never even *consider* willingly manipulating a well-hung — and charming! — wide-release penetrationist just to score free drinks. On a Sunday morning, no less. It just usually happens that way. Two or three times.)

These two fearless young medics have found a regimen with wiggle room, and they're sticking to it. With a Southside disco revival on the treatment tables, nubile leather-clad intake nurses at the door, and a 10-to-1 mimosa-to-patient ratio, the joint is deeply dedicated, slightly twitterpated, and more than a little overmedicated. Think of it as Gimme Seconds Sundays, or where the people from Second Sundays think they're headed, once they finally get their hella tight music-video dance troupe launched. Sniff.

Tables are set with hastily Kinko-ed www.popbitch.com factoid place mats, imparting such nuggets as the Items scored by Donatella Versace during her post-sanatorium Bed Bath and Beyond grab and dash, or the contents of Rick James's stomach when he passed on over to the big penitentiary in the sky (Xanax, methamphetamine, Wellbutrin, Celexa, Vicodin, Valium, cocaine, Digoxin, and chlorpheniramine — *bitch*.)

Vibewise, if you're looking for the silver lining on the dustbin of San Francisco club kid history, grab a twist tie and pull up to the bumper. Probably the worst moment to throw shade is brunchtime — too much breakable stemware — and for a sunlit crowd of post-ironic scenesters, plus a liberal sprinkling of blue-eye-shadowed youths, everyone's remarkably willing to surrender to that most heinous of it-kid crimes: social giddiness. Strangers flash their hopefully inoculated asses at you, while Candi Staton gets her seconds of love on the speakers.

Another thing: many of these people are actually eating. I'd heard rumors of such things before I got there. But, yep — they're *eating*.

After the obligatory run-in with the Herradura vaccination cart and a spell of gimmicky nightlife-columnist convulsions on the needle wrapper-strewn linoleum (for which I received quite adequate gimmicky CPR), I weave through the tables to check out the scene in the bathrooms. (There is one.) The prevalent fashions seem to be dug up straight from Pimp the Pirate's buried laundry basket, replete with lopsided hypodermic shoulder-parrot pincushions, brass-tipped bamboo canes, and whatever was left of Batman's unitard after Eartha Kitt's distemper shots.

Which are perfect visual accompaniments, because it's like a Winnemucca, Nev., Denny's exploded inside Julie's. Wobbly, botulism-colored drop-ceiling tiles threaten the obviously self-committed with impending phenobarbital flashbacks. Bouquets of surgical masks draped casually over the dinged-up chandeliers add an element of cuckoo's nest suspense.

"The clothes, the clothes!" shouts 11-iron Linus, clapping excitedly. Several models from Barbizon school are swishing through with the barflies, sleekly outfitted by a fabuloid trio of designers who will later manage to smuggle a gallon of Bloody Marys out to their Jetta.

And then, like Liza's enchanted, size-six journey through the Valley of the Dolls, it was over. ♦

Rehab takes place every second Sunday, 11 a.m.–3 p.m., Julie's Supper Club, 1123 Folsom, S.F. www.rehabsundays.com.

super
ego



SUN
OCT
17
Dekonstrukt presents
gridlock
with Pneumatic Detach,
Antigen Shift, Aesthetic
Perfection, plus DJ Sarin
8pm–2am. \$10 adv/\$12 doors Industrial

THU
OCT
21
KING'S
with The Servants,
Human Life Index
8pm–2am. \$15 rock

SAT
OCT
23
True Skool presents
Afrika Bambaataa
with Coop D'Ville, J Boogie,
Platurn, Ren the Vinyl
Archaeologist
9pm–4am. \$5 Funk, hip-hop, electro, breaks

SUN
OCT
24
Death Guild & Dolchtag present
COLD MEAT INDUSTRY
Performing live:
Brighter Death Now,
Raison D'etre, Deutsch Nepal
Bocksholm
8pm–2am. \$14 adv/\$16 door Dark ambient.

THU
OCT
28
Death Guild & DNA Lounge present
Cruxshadows
with Tesseract7
Plus DJs: Decay, Melting Girl, Joe Radio
9pm–2am. \$10 adv/\$15 door

SUN
OCT
31
ALL HALLOW'S EVE
Vandalia by Spectacular Spectacular; Live
music by Robin Cowen; Aerial dance by Aerial
Assault; Ill Jo Miz Margo and Decay.
Costume contest with over \$1000 in cash prizes!
9pm–afterhours. \$13 Boogie, industrial, BGS.

Upcoming Shows:

Nov 03: **Psychic TV**
Nov 23: **Laibach**

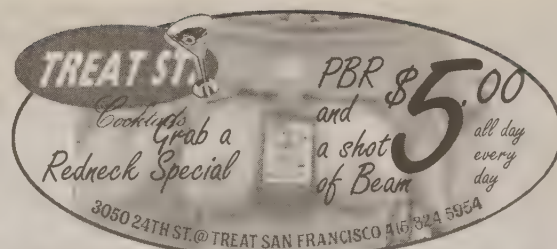
remedy
every friday
10pm–5am

22 Oct **MFR, Julius Papp,**
Paolo, Cason,
Daniella

22 Oct **Miguel Migs**
with vocalist Lisa
Shaw, David Harness,
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\$15–\$20 deep house, hip-hop. www.remedyfriday.com
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Thursday, October 21 at 6:30pm

DIANA ANAID

Performance & Signing
You've heard her hit "Last Thing" on Alice(KLLC), now come hear her perform live and have your copy of her new album *Beautiful Obscene* autographed.

Friday, October 22 at 6pm

KARAOKE CONTEST

Celebrate "Best of British" with Party Tyme Karaoke! Register at www.virginmegamagazine.com on the San Francisco store page or in store starting 10/13. WINNER GETS Q MAGAZINE'S TOP 48 BRITISH CDS AND PARTY TYME CD BINDER (\$1300 value) PLUS THE WINNER WILL QUALIFY TO COMPETE IN THE NATIONAL COMPETITION HELD IN LAS VEGAS!

Friday, October 22 at 8pm

From Transport Recordings

DJ MFR

Live DJ set (2nd Floor) Promoting their latest CD *Afterdark: San Francisco*

Tuesday, October 26 at 7pm

THE DONNAS

Performance & Signing
Celebrate the release of their new album *Gold Medal* (available 10/26) with a live electric performance followed by an autograph signing.

Get a FREE COFFEE from Citizen Cupcake!

And a chance to win 2 tickets on Virgin Atlantic Airways, \$1000 Shopping Spree, and more!

No purchase necessary, just ask for a passport card from any Virgin Associate.

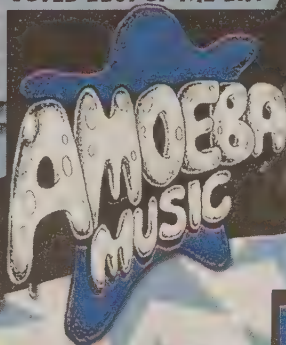
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AFTERDARK: SAN FRANCISCO
Various Artists
Featuring tracks by Miguel Migs, Julius Papp, Rithma, Soulstice, Ming & FS, Kaskade, and many more!

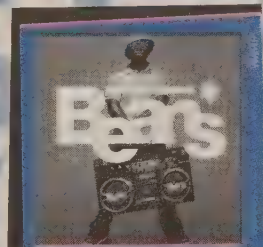
2-CD SET **16⁹⁸**



WYCLEF JEAN
Welcome To Haiti: Creole 101

14⁹⁸

Welcome To Haiti reflects upon the cultural traditions of Wyclef's heritage and the complex socio-political drama of his native country.



BEANS
Shock City Maverick
The triumphant return of the former Antipop Consortium MC!

13⁹⁸



PHIL THE AGONY
Aromatic

10⁹⁸

Includes appearances by Hi-Tek, Planet Asia, Raekwon, Talib Kweli, Xzibit, Evidence, and more!



DURAN DURAN
Astronaut

14⁹⁸

Duran Duran are back with an exhilarating new album that sounds fresh, yet retains the signature sound of one of the most inventive and successful pop bands around!
(Limited version also available w/ bonus DVD for 29.98 CD + DVD)



BACK ROADS TO COLD MOUNTAIN
Various Artists

13⁹⁸

John Cohen, music consultant to the film Cold Mountain connects us to the sounds that inspired the novel and film with performances by descendants of 19th-century Appalachian frontier families offering honest renditions of the music they inherited from their Civil War-era ancestors.



SWING OUT SISTER
Where Our Love Grows

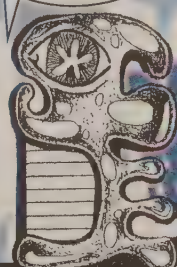
14⁹⁸

Where Our Love Grows, the first album in two years from the '80s jazz/pop duo Swing Out Sister, proves that they can still produce catchy tunes of the quality that gave them their well-deserved success.

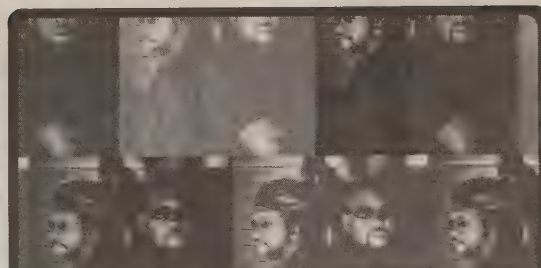
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with special guests

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Wednesday, October 27th



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plus Griffin House

Saturday,
October 23rd

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music listings

Thursday 21

From page 82

Raise Up Café Claude, 9pm-2am. With Tomb of Doom, Alexis, and Ryme.
Rhythmic Thursdays Azul, 1 Tillman Pl; 362-9750. 9pm-1am, free. Latin grooves and house with Zach DeVincet.
Riot! The Top, 10pm-2am, \$5. With Monty Luke, M3, Mark Johns, and Jonah Sharp.
Royale 9pm-2am, free. With Vin Sol.
1751 socialclub 9pm-2am, free. Top 40 and old school.
Skintight Cherry Bar and Lounge, 9pm-2am, \$5. Hip-hop, funk, Latin, '70s and '80s with DJs Kapshure, Sergio, and Culture Shizam.
Sneaks Buzz 9, 9:30pm-2am, free. Underground house grooves with B.Radley and Sunder.
Solid Hush Hush Lounge, 10pm, \$3. With DJs Nikki Trauma and Jenny.
Soluna Cafe and Lounge 272 McAllister; 621-2200. "Twilight," 6-10pm, free. Uptempo lounge music and visual artistry. "Worldwide," 10pm-2am, \$5, free before 11pm. Salsa, world-beat, samba, and reggae with DJs Winston, Vanka, and Reuben.
Strictly '80s Rx Gallery, 132 Eddy; www.rx-gallery.com. 8pm-midnight.
Suite one8one 9pm-4am, \$10. With live DJs.
Supercharger Kate O'Briens, 10pm-2am, \$5. Rock and hip-hop with rotating DJs Spin, Vin Sol, Ross Hogg, and guests.
Sweet Wish, 1539 Folsom; 278-9474. 7pm-2am, free. With Charlotte the Baroness and Brian Giannino.
Thursday Night Lounge Thirsty Bear, 661 Howard; www.thirstybear.com. Downtempo.
Top of the Mark 7pm-midnight. With a live DJ.
Tube Steak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 9pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.
Tunnel Top 10pm-2am. Hip-hop with DJ Toph One.
Underground in Frisco Triangle Lounge, 3231 Fillmore; 424-1245. 9pm-2am, \$5. Underground hip-hop.
Underworld Kelly's Mission Rock, 9pm. Hip-hop.
Unfaithful Glas Kat, 9:30pm-3am, \$5.
Uplift Monkey Club, 10pm-2am, free. With DJs Daniela and Dedan spinning beautiful, soulful house music.
Khale Shadow Lounge, 299 Ninth St; 252-3334. 10pm-4am. Breaks.

Bay Area

Aural Confection Oasis, 135 12th St, Oak; (510) 763-0404. 10pm-2am, \$3. Deep house with rotating residents.
Beatdown Jupiter, 8pm-midnight, free. With DJs Delon, Add1, and Big Daddy Will.
Breaks Ruby Room, 10pm-2am. Deep grooves, old-school hip-hop, and funk.
EZ Luv Sound System Kingman's Lucky Lounge, 3332 Grand, Oak; (510) 465-KING. 8:30pm-12:30am, free.
Grateful Dead DJ Night Ashkenaz, 11pm, \$6. With Digital Dave.
Just Steppin Mingles Martini and Champagne Lounge, 370 Embarcadero West, Jack London Square, Oak; (510) 835-3900. 10pm-2am. Steppin lessons and dance party.
Radio Retox Radio, 435 13th St, Oak; (510) 451-2889. 10pm-2am.
Soundboutique Ivy Room, 7pm, free.
Spank Blakes, 9:30-11:30pm, \$5-7. Pop hits, hip-hop, dancehall, and R&B.
Steppin Out Shattuck Downlow, 9pm-2am, free. Funk, soul, and hip-hop, '80s, and reggae.

friday 22

Rock/blues/hip-hop

All Shall Perish, Hostility, Gun Metal Grey, Embrace the End, Suffokate Pound-SF, 8pm, \$8.
Andrew Bird, Noe Venable 12 Galaxies, 9pm, \$12.
Autumn Leave, Mellow Drunk Amnesia, 9pm.
Eskapo, Our Turn, Lost in America, Myth of Progress Bindlestiff Alley, 505 Natoma; www.bindlestiffstudio.org. 8pm, \$5. A benefit for KUMASA.
Explosions in the Sky, Lazarus, Eluvium Café du Nord, 9pm, \$10. See 8 Days a Week, page 76.

Continued on page 86

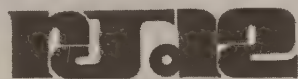
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**STOCKHOLM
SYNDROME**
WED 11.3 • THUR 11.3 | DOORS 8PM | \$20
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FRI 11.5 | DOORS 8PM | \$15
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Saturday, November 6th
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NOVEMBER 8TH
PLUS
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**BÉLA FLECK
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live in concert
Last SF show
until 2006!
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SHADOWS FALL
DAMAGEPLAN
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THE HAUNTED
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WYNONNA
HERSTORY:
SCENES FROM
A LIFETIME
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**café
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november 19th
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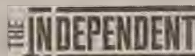


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music listings

Friday 22

From page 85

Eyede and Abilities, Illogic, Los Nativos, Bus-driver *Slm's*, 9pm, \$16.
Girfriend Experience Cherry Bar and Lounge, 9pm.
P.J. Harvey, Moris Tepper Warfield, 8pm, \$30.
J. Band, Even Elroy, Brett Milan Gajda Tongue and Groove, 9pm, \$7.
Johnny Nitro and the Door Slammers Saloon, 9:30pm.
Johnny Sketch and the Dirty Notes from New Orleans Last Day Saloon, 9pm.
Los Lonely Boys, Chris Duarte Fillmore, 9pm, \$25.
RJ Mischo Saloon, 4pm.
Los Mocosos Bruno's, 10pm, \$10.
Juana Molina, Keren Ann, Diana Anaid Swedish American Hall, 2174 Market; 861-5016, 8pm, \$14.
Maria Muldaur Biscuits and Blues, 8:30 and 10:30pm, \$15.
Realistic Orchestra, DJ Tom Thump Elbo Room, 10pm, \$8.
RJ02, Prince Po, Hangar 18 Independent, 9pm, \$17. See 8 Days a Week, page 76.
RubberSide Down StudioZ, tv, 9pm, \$10.
Skindivers Johnny Foley's, 9:30pm.
Smoking Jays Ireland's, 32, 9pm.
Solex, On Air Library!, Worm is Green Bottom of the Hill, 10pm, \$12.
Super Diamond, Notorious Bimbo's 365 Club, 9pm, \$20.
Tito y su Son de Cuba Boom Boom Room, 9:30pm, \$10.
Trainwreck Riders Edinburgh Castle Pub, 9pm.
20 Minute Loop, Our Lady of the Highway, Low Skies Hotel Utah Saloon, 9pm, \$6.
Umphrey's McGee, DJ Harry Great American Music Hall, 9pm, \$16.

Bay Area

Brown Baggin' Shattuck Downlow, 9pm, \$7.
Keiran Stark, Flying Venus, New Usual, Mile-send Stork Club, 9pm, \$5.
Melissa Etheridge Paramount Theatre, 8pm.
Drink Tickets, Cellofane Stary Plough, 9:30pm, \$6.
Everything Must Go, Booby Trap Golden Bull, 412 14th St. Oak; (510) 893-0803, 9pm, \$5.
Hopped Up Fourth Street Tavern, 9:30pm.
Look, Ride the Blinds, World Wide Spies, Butane Blakes, 9:30pm, \$7.
Mose Allison Trio 19 Broadway, 8pm, \$25.
'PeaceOUT: The Fourth Annual World HomoHop Festival' 21 Grand, 8pm, \$10.
Stylistics Kimball's East, 8 and 10pm, \$30.
Terry Hanck and the Soul Rockers Ivy Room, 10pm.

Jazz/new music

Black Market Jazz Orchestra Top of the Mark, 9pm, \$10.
Carol Peters and the Retrofit Verdi Club, 2424 Mariposa; 861-9199, www.verdiclubsf.com, 9pm, \$10.
Charles Unger Experience with Valencia Les Joulins Jazz Bistro, 8pm.
Chuck Peterson Sextet Bird and Beckett Book, 2788 Diamond; 586-3733, 5:30pm, free.
Crudite Quintet King George Hotel, Winston's Lounge, 334 Mason; 781-5050, 7-10:30pm, free.
Dave Parker Quintet Red Rock, 699 Chenery; 333-3030, 9pm.
Earle Davis Divis Fancy Middle Eastern Bar and Grill, 846 Divisadero; 931-1362, 7pm, free.
Eaton-Baricks Quintet Jazz at Pearl's, 9 and 11pm, \$10.
Ken Fishler Washington Square Bar and Grill, 7pm.
Downtown Upgro Le Colonial, 20 Cosmo Pl; 931-3600, 6pm, free.
Victoria Hughes Top of the Mark, 2pm.
Jazz Trio Ana Mandara, 891 Beach; 771-6800, 8:30pm.
Lady Memphis, King Trio The View, San Francisco Marriott, 39th floor, 55 Fourth St; 896-1600, 5:30pm.
Live Jazz Red Rock, 699 Chenery; 333-3030, 9pm, free.
Octavia Rite Spot, 9pm, free.
'Roy Bennett Presents' Club Jazz Nouveau, 9pm, \$20.
San Francisco Jazz Festival Palace of Fine Arts Theatre, 3301 Lyon; 788-7353, 8pm, \$24-44.
With Brad Mehldau. Masonic Auditorium, California and Taylor, 788-7353, 8pm, \$25-60.

With Al Di Meola, Stanley Clarke, and Jean-Luc Ponty.
Savanna Jazz Trio Savanna Jazz, 8:30pm.
Starlight Orchestra Harry Denton's Starlight Room, 8:30pm.
Marlina Teich Zephyr's Art Cafe, 3643 Balboa; 221-6063, 8pm, free.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069, 6:30pm.
Gini Wilson Moose's, 8pm.

Bay Area

Rick Braun Yoshi's, 8 and 10pm, \$22.
Christy Dana Quartet Downtown, 9pm, free.
Ike Levin Quartet Chef Mario's Island Light-house, 1144 Ballena Bay Blvd, Alameda; (510) 864-0222, 8pm.
Jazz Mine King Tsin Restaurant, 1699 Solano, Berk; (510) 525-9890, 6:30-9:30pm.
Jim Ryan's Hideous Dream and Subjects of Desire Jazz House, 3192 Adeline, Berk; (415) 846-9432, 8pm, \$6-12.
Matt Berkeley Trio Jupiter, 5pm.
Mushroom Jupiter, 8pm.
San Francisco Jazz Festival Calvin Simmons Theatre, 10 10th St, Oak; (415) 788-7353, 7pm, \$22-42. With Mariza.
Vince Wallace Cafe Van Kleef, 1621 Telegraph, Oak; (510) 763-7711, 8:30pm.

Folk/world/country

Poor Man's Whiskey Maxfield's House of Caf'feine, 398 Dolores; 255-6859, 7pm, free.
Tipsy House Plough and Stars, 9pm.
Bay Area
'Barbary Coast Night' Cafe Raphael's, 10064 San Pablo, El Cerrito; (510) 525-4227, 7:30pm.
Christine Kane Freight and Salvage Coffee House, 8pm, \$16-50.
Tom Ripney and Flambeau Eagles Hall, 2305 Alameda, Alameda; (415) 285-6285.
Jose Roberto and friends Cafe de la Paz, 1600 Shattuck, Berk; (510) 843-0662, 10pm, \$5.
Sidewinders Ashkenaz, 9:30pm, \$13.

Dance clubs

An Bodhran 668 Haight; 431-4724, 10pm-2am, free. House, funk, and soul with DJ Seanie.
Ballroom Dance Party Metronome Ballroom, 1830 17th St; 252-9000, 8pm, \$15. Ballroom dance lesson followed by a dance party.
Bamboo Hut 479 Broadway, 989-8555, 5-8pm. Happy hour, 8pm-2am, \$5, free before 11pm. Rock, soul, funk, '80s, '90s, and more with DJ Kirk.
Beauty Bar 9pm-2am. '60s soul, new wave, hip-hop, and rock and roll with DJ Gabe.
Beyond Ent Harry Denton's Rouge, 1500 Broadway, 346-7683, 9:30pm-2am, \$15, 20 40 and house with DJs Andrew B and MajesticChris.
Blockbuster Amnesia, 9pm. With live DJs.
Cafe Arguello 1499 Valencia; 643-3160, 8-10pm, free. Flamenco dancing.
Cafe Cococo 8:30pm-2am, \$15-20. House, European, dance, and hip-hop.
Club Judah Jelly's, 10pm, \$5. Dancehall, dub, lovers rock, and roots.
Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.
DeeCee's Soul Shakedown 26 Mix, 10pm-2am, \$5. Hip-hop, dancehall, new soul, and funk with DJ Neta, Ross Hogg, DJ Daze, and Sakel.
Divergence Madrone Lounge, 9pm, \$4. Eclectic rhythms and urban beats with DJ Wisdom, DJ Sep, Vanka, and Fukashi.
DJ Fridays The Top, 10pm-2am, \$5. With resident DJ Nicola.
Dragon Bar 473 Broadway; 834-9383, 8pm-2am, \$10, free before 10pm. House, hip-hop, Latin, jazz, and classic dance mixes with Ean Golden.
East Coast Swing City Dance Parties Metronome Ballroom, 1830 17th St; 252-9000, 7:30pm, \$15. Beginning East Coast swing lesson, followed by a dance party.
EZ8 682 Commercial; 362-9321, "Freaky Fridays," 6-10pm, free. Oldskool, nu-skoool, and more. "Bloody Amateurs," 10pm-2am, \$3. With DJ Betty.
Fag Fridays Endup, 10pm-5:30am, \$8. With residents Rolo, David Harness, Neon Leon, and weekly guests.
Friday Night Fever Lingha Lounge, 9pm-2am, free. With DJs JZ, Andy Flack, Andy T, Tal Klein, Nate Harrison, and Dubwise.
Funkytown Lost and Found Saloon, 1353 Grant; 981-9557, 9pm-2am. Funk with Noel the DJ and CJ Wong.

Gheft Set Skylark, 7-10pm, free. Hip-hop and electronica with Baby Daddy and friends.
Gloss 661 Howard; 339-7444, 10pm-4am. With Reda, Linden C., Raoul Kahn, King Kooba, and SOS.
Groovilicious MC2, 470 Pacific; 956-0666, 9pm. Hip-hop, house, and old school with the Naked DJ.
Guilty Stud, 10pm-3am, \$5. Pop rock, electro, and hip-hop with DJs Adrian, Mysterious D, Suppositori Spelling, and Mr. Anthony.
Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.
Havana Beats Club Deluxe, 10pm, free. Latin rhythms with DJs, live music, and dancing.
Hi-Fi Lounge 2125 Lombard; 345-8663, 9pm-2am, \$5. Hip-hop with DJ Daymiree.
Hip-hop Around the Globe Make-Out Room, 10pm. With B-Love and special guests.
Hot Pants Cat Club, 10pm, \$5. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, and the Wax Chef.
Hush Hush Lounge 6pm-9pm, free. Happy hour. "Bullseye Friday," 9pm-2am, \$5. Variety show, games, and prizes.
Jillian's 101 Fourth St; 369-6100, 9pm-2am. Top 40 and old-school.
Latin Nights Glas Kat, 9pm. Salsa, merengue, Reggaeton, Bachata, Rock Espanol, Latin pop, Mexican, hip-hop, R&B, and old skool with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
Levendé 1710 Mission; 864-5585, 6-10pm. With live performance by Acoustic Sneaky. "Late Night Sneaky," 9pm. With Flirty Flirty, Space Bowboys, and Michael Anthony.
Limón 9003 - A Party Odyssey Suede, 383 Bay; 359-9555, 10pm. A traveling club night.
LUV Fridays Snao-Drift, 10pm-4am. Salsa and merengue rhythms with rotating DJs.
Mediterranean Nights Pyassa Restaurant, 1686 Market; 864-3700, 10pm-2am. Greek, Turkish, French, Arabic, Persian, Spanish, Top 40, and '70s music.
Mexican Bus Board at Chevy's Restaurant, 201 Third St; 543-8060, 9:15pm-2am, \$38 (includes cover charges), reservations required. Come aboard this bus for a dance club tour that takes you to three clubs featuring live Latin and Caribbean music.
Mighty 9pm-4am. With Manny Ward and guests.
Milk "True Skool," 10pm-2am. Hip-hop, funk, and dancehall.
Mixer Blind Tiger, 10pm-2am, 5-10. Hip-hop and old-school with Kevin Armstrong, Theo, and guests.
Now Axum East, 1233 Polk; 474-7743, 11pm-2am, free. With DJs Danny T. and Robbie.
On the Corner Movida Lounge, 9pm-2am, free. Hip-hop, downtempo, dancehall, and more.
Pacific Arts Collective's PAC Session Red Devil Lounge, 9pm, \$10. Live music by Monkey, Firme, FTB with Dre Sikk, and DJ Daryl Strubbs.
Polaroid Arrow Bar, 10pm-2am, free. Underground disco, hip-hop, and assorted dance jams with DJ Gabe.
Progressive Freedom Up and Down Club, 9pm-2am, \$10. With DJs Dave D, Mike Giani-ni, and guests.
Quench Fridays Club Q, 61 Golden Gate; www.freepartyf.com, 9pm. With various resident DJs spinning music in three rooms.
Real Nickie's BBQ, 9pm, \$5, free before 10:30pm. Funk, hip-hop, soul, disco, and dancehall with DJs Wisdom and Motion Poton.
Remedy DNA Lounge, 10pm-5am, \$15. House, garage, atmospheric soul, and urban grooves.
Rewind 1028 Geary, 1028 Geary; (925) 339-0893, 9pm-2am. With Steve Masters and Brian Raffi.
Royale 10pm-2am. With DJ Zatch.
Sabor Lasclo, 9pm-2am. Breaks and downtempo with DJ Neal.
Sci-Fi Rx Gallery, 132 Eddy; www.rxgallery.com, 6-9pm, free.
1751 socialclub, 9pm-2am, \$3. Pop hits, hip-hop, and R&B with DJ Blaqwest.
Sexotica Make-Out Room, 9pm-2am, \$5. Indian, Middle Eastern, and Latin grooves with DJ King Coffin.
SF Uprock Club Six, 9pm-4am, \$10.
Shakedown Lit, 9:30pm, \$5. Hip-hop, dancehall, and soul.
Sithouette Shadow Lounge, 299 Ninth St; 252-3334, 10pm. House music with M3, Little, Leonard, and Ellen Ferraro.

Continued on page 89

Elbo Room

Wednesday, October 20th 9pm \$3
*** ELBO ROOM WELCOMES ***

TURN-UPS WALKING BICYCLES (HUMBOLDT COUNTY)

Thursday, October 21st early 9pm \$5
TWO FOR ONE COUPLES BEFORE 10PM
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JESUS DIAZ OBA
PLUS DJ CARLITO'S WAY

Friday, October 22nd 10pm \$3
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Wednesday, Oct 27th 9pm \$6
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ROBOSAPIEN

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Aurora Snow



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Fri Oct 22, 6-9pm

Fri Oct 29, 6-9pm

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music listings



Knife and Fork

Miserycord (Cutting Board)

At one inspired moment in time, San Francisco was ground central for women-dominated bands. Great, goofy names like Cockpit and Mudwimmin indicated the level of wit we were dealing with, and Laurie Hall was in one of the last of those combos: Ovarian Trolley. On *Miserycord*, however, as the Knife to the Fork of producer and multi-instrumentalist Eric Drew Feldman (PJ Harvey, Pixies, Captain Beefheart, the Residents), she's a different model altogether: she switches gears rolling in sultry and mystery rather than in-your-uterus outrageous. Crooning like a melting, goth Annie Lennox on "The Last Rites," she falls easily into the storyteller's role, taking the perspective of a lonely lass looking for the big snooze ("Angels come to me / I don't want to sleep alone tonight"), backed by a chorus of multitracked vocals, trudging piano, and a nebula of synth and tinkling bells. Hall's effects-bedecked, black-adder moan; images of fire, winter, dreams, general wildness; and contributions by local musicians such as Joe Gore and Carla Kilsted make K&F the stuff of a postpunk S.F. pipe dream. But what really puts the whole enterprise over, apart from obvious inspirations like Harvey, are the reconstructed, penny-opera blues all the utensils generate. Rough-edged, unpredictable, and noisily beautiful too — dig in. *Knife and Fork* open for PJ Harvey Thurs/21, Warfield, S.F. (415) 775-7722. (Kimberly Chun)

Flying Lutenbachers

The Void (Troubleman Unlimited)

Few underground rock bands have been as consistently challenging and prolific, or burned through as many band members, as the Flying Lutenbachers have over the past 12 or so years. The last four Lutenbacher full-lengths have had different lineups, the one constant being tireless drummer-leader Weasel Walter. *The Void* is the first release by the latest version of the band, a trio rounded out by guitar shredder Ed Rodriguez (Gorge Trio) and bassist Mike Green (Burmese). This is the Lutenbachers' most rock-friendly release since *Revenge* (Skin Graft, 1995), and while it's not basic, old-fashioned rock 'n' roll by any means, it almost sounds that way in contrast to last year's intimidating *Systems Emerge* from *Complete Disorder* (Trouble Man Unlimited). Much of this music isn't just dissonant, but also legitimately atonal, yet it connects on more than an intellectual level because it's delivered with such genuine, nihilistic intensity. Walter and company draw on black metal, 20th-century classical, the sickest of '70s prog, and what used to be called no wave, but *The Void* feels like something else altogether, more like getting your face scraped across a barbed-wire fence or being attacked by a giant robotic bug. Yes, it's that good. (Will York)

Mail stuff for review to Sarah Han, Bay Guardian Building, 135 Mississippi St., S.F. CA 94107.

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UPCOMING SHOWS:
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music listings

Friday 22

From page 86

Sojourn RoHan Lounge. 9pm-1am, free. House and breaks with DJs Ted and Fred.
SOMA Sessions AsiaSF. 10:30pm-3am, \$15. Jungle and drum 'n' bass.
Sonic Fridays 1015 Folsom. 10pm-6am, \$10-20. With rotating Bay Area and international DJs.
Spa Chi Chi 440 Broadway; 979-3031. 9pm, \$10. House and hip-hop with Big Bad Bruce, Pete Nguyen, Danny Brown, Steve Walker, and Paul Hemming.
Square Ruby Skye. 9pm-3am, \$25. Deep, funky progressive house and trance.
Swing at Seven SF LGBT Community Center, 1800 Market; 305-8242, www.queerjitterbugs.com. 7-10pm, \$5-7. Weekly swing dance club.
Suite one8one 9pm-4am, \$20. With live DJs.
TABU Luna Lounge, 1192 Folsom; www.elevateevents.com. 9pm. Hosted by Vod Vox and the Infamous Orgy Girls.
Tema El Rio. 8pm-2am, \$7-10. Soca, reggaeton, bhangra, salsa, merengue, Afro-beat, Batuca-da, house, dancehall, samba, Arabesque, and hip-hop with DJs Garcia Sinclair and Suresh.
Tighten Up Fuse. 9pm-2am. Hip-hop with Platurm, AJB, Butcher, and Nate Harrison.
Velvet Lounge 9pm, \$10. With DJ Manny Perez.
Vibes Ahead Buzz 9. 6-10pm, free. Downtempo happy hour.
Vision Fridays 330 Ritch. 10pm. Hip-hop, R&B, and dancehall.
What the...? Laszlo. 9pm-2am, free. Hip-hop to chill out with DJ Neal.
Whisper 535 Florida; 252-9442, www.whisperj.com. "Good Spirits SF", 6-10pm, free. Happy hour featuring soul jazz, Latin jazz, and salsa.
Wind-Up Zebulon, 83 Natoma; 975-5705. 9pm-2am, free. House music with DJs Kerry Tucker, Naz, Marty, and Leonard.
Wish 1539 Folsom; 278-9474. "Flava Sauce", 6-10pm, free. Happy hour. "Vivid", 10pm-2am, free. Mid-tempo funk and deep house with residents DJ Seven, Sol, and guests.
X 715 Harrison; sfclubs.com. 9:30pm-2:30am. House with DJ Paolo.

Bay Area

Free Flow Fridays Kingman's Lucky Lounge, 3332 Grand, Oak; (510) 465-KING. 5pm, free. With DJ Jrs, AJB, Rawman, Robynn, and guests.
Mingies Martini and Champagne Lounge 370 Embarcadero West, Jack London Square, Oak; (510) 835-3900. 10pm-2am. With DJs Lash and Juice.
Party Classic Radio, 435 13th St, Oak; (510) 451-2889. 10pm-2am.
Ruby Room 10pm-2am. '70s and '80s glam rock and pop music.

saturday 23

Rock/blues/hip-hop

Ben Hunter and Celtic Scandal Johnny Foley's. 9pm.
Mark Broussard, Ari Hest, Blue Merle Cafe du Nord. 9:30pm, \$12.
Clinic, Sons and Daughters, Autolux Slim's. 9pm, \$21.
Conductor, Mr & Mr & Mr & Mr Evil, Jeweled Cats El Rio. 10pm, \$7.
Dead Moon, Sonic Love Affair, Salem Lights Bottom of the Hill. 10pm, \$10.
Delta Wires Saloon. 9:30pm.
Golda Supanova, Brownsugar, Pidgeon, Pedro Gil, Skyflakes, Gran Via Bindlestiff Alley, 505 Natoma; www.bindlestiffstudio.org. 7pm, \$5.
i-er-er-ahl Nani's Coffee, 2739 Geary; 898-72742. 3pm, free.
Johnny Sketch and the Dirty Notes from New Orleans Last Day Saloon. 9pm.
Frankie Lee, Dan Treanor Biscuits and Blues. 8:30 and 10:30pm, \$15.
Los Lonely Boys, Chris Duarte Fillmore. 9pm, \$25.
Music Lovers, Meek Henlock Tavern. 10pm, \$6.
Notorious Red Devil Lounge. 10pm, \$10.
Operation S, Smirk Parkside. 10pm.
Os Catalepticos, Dragstrip Demons, Cenobites, Ripmen Pound SF. 8pm, \$10.

Continued on page 91

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SAT. OCT. 30 • DOORS 8 / SHOW 8
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DAN SARTAIN

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GIANT SAND THE HANDSOME FAMILY

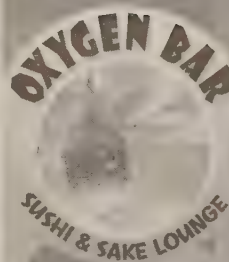
TUES. NOV. 2 • DOORS 7 / SHOW 8
 \$20 ADVANCE / \$20 DOOR
FESTIVAL IN THE DESERT TOUR TINARIWEN RAMATOU DIAKITE
MARKUS JAMES

WED. NOV. 3 • DOORS 7:30 / SHOW 8
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Author: Guerrilla Publicity

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DANCE CLASS 3:15-\$8
FREE BBQ 3PM, WHILE IT LASTS
LA SALA BOHEMIA
QUEER LATING NIGHT DJ'S SPINNING MUSIC
FROM CENTRAL AND SOUTH AMERICA
FREE FOOD 8PM NO COVER

MON 10/25
DOLLAR DRINKS DAY
\$1 WELL DRINKS AND NATURAL LIGHT
VRUM!
DJ'S SPINNING FUNK, PUNK, SOUL... 8PM-\$3

TUE 10/26
TELEVISION THE REVOLUTION
STRONG ROOTS
OUTDOOR FILMS SERIES
8:30PM ON THE PATIO FREE
\$2 MARGARITAS AND FREE POOL ALL DAY

Bimbo's 365 Club
1025 COLUMBUS AT CHESTNUT
SAN FRANCISCO
(415) 474-0365
WWW.BIMBOS365CLUB.COM

FRI. & SAT. OCT. 22 & 23
DOORS 8 / SHOW 9 • \$20

SUPER DIAMOND NOTORIOUS

SAT. OCT. 30 • DOORS 8 / SHOW 9
\$18 ADVANCE / \$20 DOOR

CHEESEBALLS STUNG - 8086

THURS. NOV. 4 • DOORS 7 / SHOW 8 • \$16 / \$18 U

DELGADOS
CROOKED FINGERS • RADAR BROTHERS

FRI. NOV. 5 • DOORS 8 / SHOW 9
\$25 ADVANCE / \$28 DOOR

NANCY SINATRA

FRI. NOV. 12 • DOORS 8 / SHOW 9 • \$16

GIFT OF GAB
FROM BLACKALICIOUS

TUES. & WED. NOV. 10 & 17
DOORS 8 / SHOW 9 • \$18 / \$14 U

BLONDE REDHEAD
+1/16: HELIO SEQUENCE
+1/17: LOW FLYING OWLS

FRI. NOV. 19 • DOORS 8 / SHOW 9 • \$15 / \$14 U

DEVENDRA BANHART
SCOUT NIBLETT • CLIVE PALMER

KUSF 11/27: DOORS 8 / SHOW 9 • \$128: DOORS 7 / SHOW 8

PINBACK
THE ALBUM LEAF • THE ADVANTAGE

COMING 12/1 & 2: MEMO CASE

3 DRINK MINIMUM, 11 & 12PM UNLESS OTHERWISE NOTED.
GENERAL ADMISSION, LIMITED SEATING. TICKETS AVAILABLE
AT TICKETS.COM (415) 478-2277 AND AT THE CLUB 11PM / 10PM-APR.
TICKETS ON-LINE: WWW.TICKETWEB.COM

BIMBO'S IS AVAILABLE FOR PRIVATE EVENTS
AND HOLIDAY PARTIES! 415-474-0365 EXT. 18

GANESH
WORLD BEATS

WED. OCT. 20
GANESHWORLDBEATS.COM AND
EAR TO DA STREET PRODUCTIONS PRESENT:
"NIGHTS CAMERA ACTION"
THE SAN FRANCISCO DANCE CHANNEL IN HIS
HOUSE (CABLE ACCESS CH. 29 PRODUCING LIVE)
DJ LALU • DJ M. JEDAH MIC. JACOBSON WITTEL

THURS. OCT. 21
JUNGLEJUNKY.COM PRESENTS:
"ELEV-8"
JAH LOVE / BASS, RAGGA, JUNGLE, REGGAE,
NUBREGG & HIPHOP
BSCRVIN & GUEST:
JWELL DRINKS \$2.00 RED STRIPE & BUD \$2.00!

FRI. OCT. 22
GANESHWORLDBEATS.COM PRESENTS:
CANKE LOVE & HIS LIVE FUNKY BAND
"THE BUCCHOOZ"
[PLAYING BOLLYWOOD, BHANGRA & AFRO]
MC: POH ASIAN UNDERGROUND DJE JAY

SAT. OCT. 23
LIVE AFRO-CUBAN SALSA
FITO REINOSO & RITMO Y ARMONIA
DJ WALTDIGZ

SUN. OCT. 24
SALSA D.J. DANCE PARTY
SALSA, RUMBA, TIMBA ETC.
D.J. LALO

2700 16TH ST. @ HARRISON
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DEECEE'S SOUL SHAKEDOWN
"CHAMPIONS IN THE ARENA YA DUN KNO"

FRIDAY OCT. 29
ATOMIC GROOVE
Featuring
HAUL & MASON
(Live on 11.4 / a special 2nd set!)
THE PROCUSSIONS
BICASSO
(LIVING LEGENDS)
FINGERBANGERZ
DJ FUZE
(DIGITAL UNDERGROUND)
COOP D'VILLE
DJ NETA
BLAQUEST
Strictly party rockin music all night.

SATURDAY NOV. 6
THE KNOCKOUT
THE GREAT \$5 PARTY
Featuring
MARC STRETCH & PROZACK
(FOREIGN LEGION)
PSYCHOKINETICS
PAM THE FUNKSTRESS
(THE COUP)
JAH YZER, IRIE DOLE, I-VIER
(JAH WARRIOR SHELTER MI-FI)
MR. E
(BaJOINT)
ONLY \$5 ALLNIGHT
CLUB SIX
60 6th St. San Francisco
WWW.SOULSHAKEDOWN.COM

SATURDAY, OCT. 23
TRUE SKOOL 5-YEAR ANNIVERSARY

FEATURING
AFRIKA BAMBAATAA
SPINNING AN EXCLUSIVE 2-HOUR SET
(Haven Rock Music, Universal 2nd Edition, Tuesday, NYC)

FREESTYLE SESSION WITH
FELONIOUS, RAASHAN AHMAD, WON WAY,
(One Love Hip Hop) (Krown City Hackers) (Think Black)
PROZACK TURNER, SPAZTIK, REAL LIVE SHOW,
(Foreign Legion) (Comic Fair) (Silence & Olmystas, NYC)
PSYCHOKINETICS, PLUS MANY MORE...

ON THE WHEELS OF STEEL
J-BOOGIE (Om Records) **PLATURN** (Oakland Faders) **JAH YZER** (Jah Warrior Shelter)
SAKE 1 (Local 1200) **COOP D'VILLE** (True Skool) **MR. E** (Da Joint)

REN THE VINYL ARCHAEOLOGIST

DANCE PERFORMANCE BY: **SOUL SECTOR/HEADHUNTERS**

DNA LOUNGE 375 11th St. @ Harrison, San Francisco
Admission \$15 before 10pm / 21+ / \$9-4am
Adv. Tic: \$15 on www.true-skooll.org or at Papalote, 3409 24th St. @ Valencia, SF

KLB TRUE SKOOL LOCAL1200 MUSIC

mezzanine
dance floor powered by funktion one

Friday 10.22 . 10pm - 4am
On Your Feet Project presents
CIRQUE DU FUNK
Reuniting REAL OPTIONS (FOR CITY KIDS) 10-Year Anniversary
STYMIE & THE PIMP JONES LUV ORCHESTRA
\$45 donation / \$75 VIP donation www.rocksf.org

Saturday 10.23 . 10pm - 7am
INDUSTRY @ mezzanine
RALPHI ROSARIO
ROB KAFTAN
\$10 b4 11pm / \$20 after (Boy Badges half price) www.industry1.com

Thursday 10.28 . 10pm - 3am
REPRESENT: Stop the Draft, End the War
DJs JAHYZER, SAKE 1 & HAKOBO
Live performances by FEVEN EVERET & LOED BLOC feat. RASHIDI
Special appearances by: MATT GONZALES & PETER CAMEJO

Friday 10.29 . 10pm - 4am
Spundae & Mezzanine present
ROGER SANCHEZ Special ALL NIGHT set
\$5 adv. / \$20 VIP @ www.mezzaninesf.com www.spundae.com

Saturday 10.30 . 10pm - 7am
INDUSTRY @ mezzanine HALLOWEEN
DJ BARRY HARRIS
Visuals by RKM FUTURE BOYS
\$20 all night / \$10 with costume or Boy Badge

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www.mezzaninesf.com 21 & older w/ID only 1 + (415) 625.8380

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NOW SERVING "LOUISIANA LOUNGE FOOD" BY
NATIONALLY ACCLAIMED CHEF
Randy Lewis

Aaron Novick
AVANT GARDE 56 9PM

Todd Sicafoose Group
JAZZ 10 9PM

Los Mocosos
LIVE 10PM

Amendola
Bernard Blades
\$7 10PM

Fejoada Completa
BRAZILIAN 11 9PM

Eaton Barics Quintet
JAZZ/JAM 10 10PM

Low End Theory
TECHNICAL TECHNICAL TECHNICAL 11 9PM

"TOP 100 JAZZ CLUBS IN THE WORLD"
- DOWN BEAT MAGAZINE

WWW.BRUNOSLIVE.COM • 415-688-7761

music listings

Saturday 23

From page 89

Papa Mail and the Instigators Boom Boom Room. 9:30pm, \$12.
Josh Ritter, Sarah Harmer Griffin House Independent. 9pm, \$15.
Super Diamond, Notorious Bimbo's 365 Club. 9pm, \$20.
Tom Jonesing Ireland's 32. 9pm.
Chris Whitley, Jeffrey Luck Lucas 12 Galaxies. 9pm, \$12.
Dave Workman Saloon. 4pm.

Bay Area

Catholic Comb, Audrye Sessions, Cushion Theory, Amateurs Stary Plough. 9:30pm, \$6.
Communique, Dead to Me, Kill the Messenger Blakes. 9:30pm, \$8.
Melissa Etheridge Paramount Theatre. 8pm.
Milton Mapes, AJ Roach Ivy Room. 10pm.
Mat Verba Band, Pat Jordan Band Fourth Street Tavern. 9:30pm.
Native Elements, Dr. Mousseuse Shattuck Downlow. 9pm, \$8-10.
Nicole McRory Beckett's. 9:30pm.
Mose Allison Trio 19 Broadway. 7 and 9pm, \$25.
'PeaceOUT: The Fourth Annual World Homosexual Festival' 21 Grand. 8pm, \$10.
Steve Lucky and the Rumba Bums, Carmen Getit Ashkenaz. 9:30pm, \$13.
Stylistics Kimball's East. 8 and 10pm, \$30.
Neil Young, Paul McCartney, Tony Bennett, Red Hot Chili Peppers, Ben Harper and the Innocent Criminals, Sonic Youth, Los Lonely Boys, Tegan and Sara Shoreline Amphitheatre. 1 Amphitheatre Parkway, Mountain View; (415) 421-TIXS. 5pm, \$38.75-55.75.

Jazz/new music

Amendola Bernard Blades Bruno's. 10pm, \$7.
Don Asher and Waldo Carter Moose's. 8pm.
Bill 'Doc' Webster Band Les Joulins Jazz Bistro. 8pm.
'BJ Papa Jazz Jam' Cafe Prague. 584 Pacific; 433-3811. 11pm.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Shannon Bryant Club Jazz Nouveau. 8 and 10pm, \$10.
Ducksan Distones Black Magic Voodoo Lounge. 1400 Lombard; 931-8711. 4pm.
Eaton-Barics Quintet Jazz at Pearl's. 9 and 11pm, \$10.
Fine Line Quartet Rite Spot. 8pm, free.
'For Umberto Boccioni' CNMAT. 1750 Arch; www.cnmata.berkeley.edu. 8pm, free. With Gincario Schiaffini.
Jazz Trio Ana Mandara. 891 Beach; 771-6800. 8:30pm.
King Trio The View, San Francisco Marriott, 39th floor, 55 Fourth St; 896-1600. 9pm.
Live jazz Ristorante Gondola, 15 Columbus; 956-5528. 7:30pm.
Brad Niven Washington Square Bar and Grill. 7pm.
Jonathan Poretz LJ's Martini Club and Grille, Metreon, 101 Fourth St, second flr; 369-6114. 7:30pm.
San Francisco Jazz Festival Herbst Theatre, 401 Van Ness; 392-4400, 788-7353. 8pm, \$24-44. With Mary Stallings, Palace of Fine Arts Theatre, 3301 Lyon; 788-7353. 8pm, \$24-38. With Rokia Traore.
Savanna Jazz Trio Savanna Jazz. 8pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30pm.

Bay Area

Rick Braun Yoshi's. 8 and 10pm, \$26.
Christopher Irner, Dina Emerson, Shoko Hikage, Matthew Goodheart Acme Observatory, Jazz House, 3192 Adeline, Berk; (510) 649-8744. 8:15pm.
Misturada Albatross Pub. 9:30pm, \$3.
Snake Trio Jazzschool. 8pm, \$12-18.
Times4 Jupiter. 8pm.

Folk/world/country

Astrid Hadad y Los Tarzanos Yerba Buena Center for the Arts Forum, 701 Mission; 978-ARTS. 8pm, \$19-25.
Bella Ciao Purple Orion, 140 Columbus; 956-1653. 9:30pm, \$10.
'Canciones y Danzas Glosadas' Old Mission Dolores, Dolores near 16th St; 431-4234. 8pm, \$15-20.

Continued on page 94

MISFITS
THE HEAVY MIDDLE
HEAVY MIDDLE
LOVE, DEATH & THE MESSIAH
THE MISFITS
ALL SHALL PERISH
ON CATHARTIC
DOGS FASHION DISCO, REIGNITION
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WWW.HEMLOCKTAVEN.COM

WED 10/23
DJ HAWK LORD 9PM | FREE

THU 10/24
24K GOLD SCIENCE OF YABBA, DOO 10PM | \$5

FRI 10/25
CLUB CHICKIES PRESENTS: 2 SHOWS 9-10 & 11PM | \$5 (JUMP TIX ON SALE AT BAR)
BRAINWASH ALL-STARZ (JASPER BEER, TONY WERNER, LOUIS KATZ, KEVIN SICA) 10PM | \$6

SAT 10/26
THE MUSIC LOVERS THE WEEK 9PM | FREE

SUN 10/27
REMEDIAL CINEMA PRESENTS: NOEL VAN HARMONSON PRESENTS PUNK ROCK SIDESHOW W/DJ TRAGIC & THE DUCHESS OF HAZARD 9PM | FREE

MON 10/28
DJ COOZY 9PM | FREE

TUE 10/29
DEAD SCIENCE, GOOD FOR COWS, DINN TEETH (FARMERS), 2ND MAJESTY 10PM | \$6

WED 10/30
PORCHLIGHT SPECIAL EDITION EARLY 8PM | \$10
STILL FLYIN' 10PM | \$5

THU 10/31
OPERATION 5 (FRANCIS) SMIRK 10PM | \$7 (JUMP TIX ON SALE AT BAR ON 10/27)

FRI 11/1
HEMLOCK HALLOWEEN BASH WITH BOYJAZZ JESUS REPLICATOR DJ COFFIN 9PM | \$5 (AT DOOR TO MAIN BAR)

SAT 11/2
HANS GRUSEL'S KRANKENKABINET DIATRIC PUDS, BRUTALLO 9PM | \$6

SUN 11/3
PUNK ROCK SIDESHOW W/DJ TRAGIC & THE DUCHESS OF HAZARD 9PM | FREE

SATURDAY OCT. 30 **CONFUSION PRESENTS** **SUNDAY OCT. 31, '04**

Hens Halloween Bash
Featuring: **THE BUTCHERED MENS**
Special appearance: **ELECTRIC JESUS**
Dance with DJ's The Hormone Bros.
Party Starts @ 9:30
Costumes Required
BYO-B
Adults Only \$5
Costume Contest w/Prize

Punk 'in Halloween Party
Featuring: **OPRESSED LOGIC**
butt trumpet
With Kevin Reed's **DEATH TOLL**
★LOS★ **DRY HEAVENS**
BUTCHERED MENS
All Ages
Doors at 9:30

Dogs & Hens Halloween Punk'in Bash
BRING YOUR BOARD AND SKATE THE HALFPIPE
@ THE HISTORIC ARCADIA HOTEL
1638 7th Street, Oakland
TAKE BART

STTSO
SOUND TRIBE SECTOR NINE
Procussions
Sacred Science
FRI 10.29 SAT 10.30
HALLOWEEN 10.31
THE FILLMORE
1605 GEARY (AT FILLMORE), SAN FRANCISCO • SHOW INFO: 415-748-6000 • WWW.THEFILLMORE.COM

Tickets available at all **Box Office** outlets, including Tower Records, Warehouse Music, Flomo Latino, FYE and 1x Bay Area. Charge by phone: (415) 421-TIXS • (510) 625-TIXS
American Express Membership Rewards: Points may be applied for concert tickets. All dates, acts, and ticket prices are subject to change without notice. A service charge is added to each ticket price. Tickets with no service charge available at the Fillmore Box Office Sundays 10am-4pm and on Fillmore website. Follow us on Myspace. We'll be there. Tickets available at all ticket centers. Eight ticket limit per person. Produced by Bill Graham Presents / Clear Channel Entertainment.

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W/ LIVE SETS FROM
HIGHTOWER
LOOSE CHARM
A.M. MAGIC W/ KARMA
SLEEPLESS KNIGHTS W/ TONY TRUJILLO
ALL AGES FREE
SUNDAY OCT. 24TH
DOORS AT 2PM
MOVIE AT 6PM
COME EARLY FOR THE ALL-U-CAN-EAT FREE BBQ, W/ NATE JONES, SOCCER W/ RAMONITA ITA, AND WIN FREE PRODUCT.

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1233 17th St. @ Missouri 415.621.4455



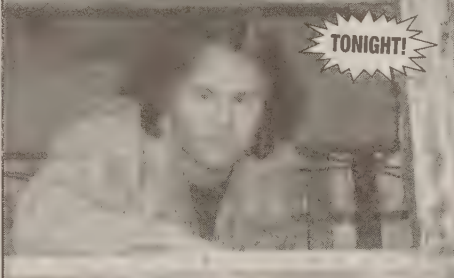
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MARTIN SEXTON

WITH SPECIAL GUEST THE PUSH STARS



TONIGHT!

OCTOBER 20 DOORS 7/SHOW 8

COURTNEY LOVE
of the chelsea

LIVE SPECIAL GUESTS
SUICIDE GIRLS
LIVE BURLESQUE SHOW
THE ICARUS LINE

NEXT WEEK!
OCTOBER 26 DOORS 7
SHOW 8

FIVE FOR FIGHTING

SPECIAL GUEST KEATON SIMONS

OCTOBER 27

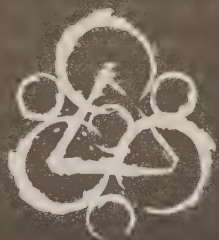
DOORS 7 / SHOW 8

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WALKMAN

COHEED AND CAMBRIA



PLUS SPECIAL GUESTS
UNDEROATH
+ 3

NOVEMBER 2

DOORS 6 / SHOW 7

1042
THE GOLDEN STATE



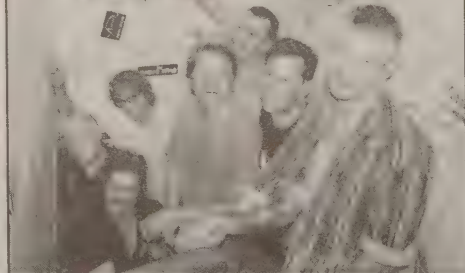
KASEY CHAMBERS

SPECIAL GUEST HOLLY WILLIAMS

NOVEMBER 3

DOORS 7 / SHOW 8

CAMPER VAN Beethoven



+ ENORCHESTRA

Thursday
November 4

DOORS 7 / SHOW 8



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Reserve: Call 1-800-828-8288 or visit www.bgp.com for more information. Tickets with no service charge available at the Fillmore Box Office Sunday 10am-4pm and on Fillmore show nights 7:30pm-10pm. Visa, MC accepted. Disabled seating available at all ticket centers.
Single ticket limit per person. Produced by Ighiteam Presents / Clear Channel Entertainment.

THE WARFIELD

NIGHTCLUB • RESTAURANT • BAR



**THIS
WEEK!**

Friday, October 22

DOORS 7 / SHOW 8

MEGADETH



THURSDAY, OCTOBER 28

DOORS 7/SHOW 8

The logo for the band Lamb of God, featuring the text "Lamb of God" in a stylized, gothic font, and "FEAR FACTORY" in a bold, blocky font below it.

Children Of Bodom Throwdown

FRIDAY, OCTOBER 29

DOORS 6 / SHOW 7

Les Claypool, Buckethead, Bernie Worrell & Brain


 & introducing opener
Gabby La La

Saturday, October 30
Doors 7 / Show 8

CRAMPS

SPECIAL GUESTS

EAGLES OF DEATH METAL

DAVID ALLAN

CORE CORE GIRLS

HALLOWEEN, SUNDAY, OCTOBER 31 **BOOKS SHOW**

BOOKS
SHOW

BUDWEISER TRUE MUSIC SERIES

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11. In-Express Membership Rewards® Rewards: 2 million points, valid for 1 year, expires 12/31/2014. See www.americanexpress.com for details.

Ends to Volume are set on Roman col by Bill Johnston Presses. Blank Albums: Enrollments in

LOST & FOUND SALOON

Friday, October 22nd
WILLY ROLAND & THE BLUE TONES
www.willyroland.com
9:30pm

Friday, October 29th
DANNY DEAN & THE HOMEWRECKERS
www.dannydean.com
9:30pm

Sunday, October 31st
HALLOWEEN WITH THE LUCKY STIFFS + SPECIAL GUESTS
www.theluckystiffs.com

Drinking Contest
1st place \$100

1353 Grant St.
415-981-9557

Ivy ROOM

Ivy Room Happy Hour 7 days a week
4pm - 8pm, Drink Specials and FREE Pool

THUR 21 - Giant Viciu, Little Fuzzy, Desoto Reds

FRI 22 - Terry Hanck & The Soul Rockers

SAT 23 - Milton Mapes (Austin, TX), AJ Roach

SUN 24 - The Billy Nayer Show, Runaway Tuck Tramps

TUE 26 - Steve Freund Trio + Special Guests

UPCOMING SHOWS:

10/28 - Richard Birch, The Hut Dwellers, Frank the Pug

10/29 - Etienne De Rocher, The Moore Brothers

10/30 - R. E. Mecho & The Red Hot Blues Band

858 San Pablo Ave/Solano Ave
510-524-9220 www.ivyroom.com

LOST WEEKEND LOUNGE

8 Lucky X



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255-4600
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GUARDIAN
MUSIC AND CLUBS

music listings

Saturday 23

From page 91

'Hootenanny Night' Cafe International, 508 Haight, 775-0221, 7pm, free.
Monica, Arte y Compas La Tasca, 1772 Market, 863-3516, 8 and 9:30pm, free.
Birger Olsen Divis Fancy Bar and Grill, 846 Divisadero, 931-1362, 8pm, free.
Francesco Petrarch Yerba Buena Gardens Esplanade, Fourth St and Mission, 788-7142, 12-30pm, free.
Pique Kitchen Cafe de Pera, 349 Clement, 666-3839, 8pm, free.
Shots Plough and Stars, 9pm.
Stellamara Canvas Gallery, 9pm, \$10.

Bay Area

Robin Flower, Libby McLaren Freight and Salvage Coffee House, 8pm, \$19.50.
Hot Fritillas Down Home Music, 10341 San Pablo, El Cerrito, (415) 626-0677, 2pm, free.
Wake the Dead Dance Palace Community Center, 5th St and B St, Point Reyes Station, 663-1075, 8pm, \$5-15.

Dance clubs

An Bodhran 668 Haight, 431-4724, 10pm-2am, free. House, breaks, electro, and funk with DJs Maitiopo and B. Smiley.
Axum East 1233 Polk, 1-800-923-6011, 7-11pm, free. Reggae, Brazilian, salsa, African, and other world grooves.
Beauty Bar 9pm-2am. With DJ Jeffrodisiac.
Blue 111 Minna Gallery, 10pm-2am, \$10. Lo-Rise Recordings presents a night of house and techno.
Brown tempo Tunnel Top, 9pm, free. Afro, Latin, Funk, and electropop with Rueben, Alvaro, Jah Yzer, Coop D'Ville, and Romanowski.
Cafe Arguello 1499 Valencia, 643-3160, 8-10pm, free. Flamenco dancing.
Cafe Cocomo 8pm-2am, \$15. Salsa music.
City Nights 715 Harrison, 546-7938, 9:30pm-2:30am. With DJ Sherif.
Curiosity Madrone Lounge, 9pm, \$4. Electro, '80s, hip-hop, and break beats with DJs Polywog, Saiman, Kemrexx, and DeeJay Ziploc.
Dhamaal Breakdown Club Six, 9pm-4am, \$10. With Manesch the Twister, Janaka, MC Colonel, DJ Amar, and Part-Time-Chiller.
Discotheque Le Colonial, 721 Sutter, 931-3600, 10pm-2am, free. House and hip-hop with DJ Masao.
Downtown Saturday Night House of Shields, 9pm-2am. With DJ E-Roll and guests.
Dub Mission Elbo Room, 10pm, \$8. With Groundation and DJ Sep.
Endup "Other Whirled," 6am-noon. With DJs Tracy, Adrian, Vince, and weekly guests. "Reggae Gold," 10pm-4am. Roots, reggae, and dancehall with DJs Rolo 1-3, Toks, Polo, and guests.
Escape Club NV, 9pm, \$10. Hip-hop and dance music.
Factory Factory 525, 525 Harrison, www.designvibe.com/sfclubs/factory8.html, 9:30pm-3:30am, \$5-15. Hip-hop, house, and more.
Fiddler's Green 1333 Columbus, 441-9758, 9:30pm. With DJ Keith O'Reilly.
Flava of the Month Milk, 10pm-2am, \$10. Presented by Lovejoy Entertainment.
Flavor DNA Lounge, 9pm, \$10-20. With live DJs.
Fluid 10pm. House with Frenchy le Freak.
Fly 330 Ritch, 10pm. R&B with DJ Mind Motion.
Frisco Disco Arrow, 10pm-2am. With JC Mendizabel, Bryan Lee Burik, Jillian Ann, Immanuel Pandey, and Amy Nickum.
Harry Denton's Starlight Room Midnight, \$5. With DJ Dave Gillis.
Hi-Fi Lounge 2125 Lombard, 345-8663, 9pm-2am, \$5. Hip-hop with DJ PacoLoco.
Hush Hush Lounge "Just One Happy Hour," 7-10pm, \$1. Original breaks, soul, and jazz.
JNK! Up and Down Club, 9pm-2am, \$10. Hip-hop, urban grooves, and house.
Laszlo 9pm-2am. With DJ Kenneth Cole.
Leisure Cherry Bar and Lounge, 9pm. Britpop, madchester, and '90s indie dance party.
Levende 1710 Mission, 864-5585, 7-10pm. With Eric Lacy, 10pm. With various local and international DJs.
Lick Harry Denton's Rouge, 1500 Broadway, 346-7683, 9:30pm-2am, \$20. House music.

CLUB 6X
www.clubsix1.com

GIVE THANKS

REGGAE, SOCA, AND DANCEHALL

FEATURING THE FINEST REGGAE, SOCA, AND DANCEHALL TALENT FROM THE BAY AREA AND AROUND THE WORLD. SPECIAL GUESTS INCLUDE: STEVE NINE, THE WAILERS, AND MORE. TICKETS: \$10. 10/23 9:30PM-4AM \$10-21+
SF UPROCK
WITH SAKO ONE (LOCAL 1200)
JENNYCIDE, REN THE VINYL ARCHAEOLOGIST, MR. E (DA JOINT), I. JONAH, JAHYZER (JAHWARRIOR SHELTER WARRIOR), JUSRITE

FRIDAY 10/22 9PM-4AM \$10-21+

SF UPROCK

WITH SAKO ONE (LOCAL 1200)

JENNYCIDE, REN THE VINYL ARCHAEOLOGIST,

MR. E (DA JOINT), I. JONAH,

JAHYZER (JAHWARRIOR SHELTER WARRIOR), JUSRITE

SATURDAY 10/23 9:30PM-4AM \$10-21+

DHAMAAL BREAKDOWN

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UPCOMING

FRI 10/29: ATOMIC GROOVE

SAT 10/30: ON SIX GALLERY: HALLOWEEN ART GALLERY OPENING

SUN 10/31: HALLOWEEN

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Continued on page 96

THE MILK BAR

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TIMBALAND VS. NEPTUNES
HITS BY BOTH PRODUCERS ARE HIGH-LIGHTED • ALL NIGHT LONG WITH DJS JERN EYE, TO CAMP, AND TAP 10

THURSDAY OCTOBER 21ST
THE LOUNGE HAPPY HOUR
WITH IVAN AND ANTON
THE FUTURE PRIMITIVE SOUND PRESENTS
THE MONEYSHOT
FRIDAY OCTOBER 22ND
1990NOW HAPPY HOUR
WITH DJ CREAM AND GUESTS

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BEATSAUCE
WITH DJS WISDOM • RAW-B • AND J-BOOGIE

SATURDAY OCTOBER 23RD
THE TRIPLE THREAT DJS PRESENT
FLAVA OF THE MONTH
WITH DJS APOLLO • SHORTKUT • VINROC AND SPECIAL GUESTS
JOE QUIX • DEBAN

SUNDAY OCTOBER 24TH
SUSHI SUNDAYS
4:30 BEAN DIP • 5:30 SHIVER
6:30 PANTONIX • 7:30 FLUID
8:30 KOOLIE CAT

MONDAY OCTOBER 25TH
FECAL FACE DOT COM PRESENTS
THE LONNIE TOFT SKATE CLUB
WITH DJ TED SHRED • CLASSIC SKATE VIDEOS • CHEAP DRINKS • CELEBRITY SIGHTINGS •

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CONCERT FOR MOVEON.ORG
FEATURING - JEFF Z / THE HOT
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*Thurs 10/21 10PM
BASEBALL FURIES
MISTREATERS
KILLER'S KISS

*Fri 10/22 10PM
TBA
SAFEMAY

*Sat 10/23 10PM
RUMBLERS HALLOWEEN PARTY
OPERATION S
SMIRK
THE WENDY KROYS

*Sun 10/24 10PM
THE BELLYACHERS
FOUR YEAR BENDER
JACKPINE SOCIAL CLUB

*Tues 10/25 9:45PM RESIDENCY NIGHT
RIDE THE BLINDS
THE SORT OUTS

*Wed 10/26 10PM
THE UNDERTAKER & HIS PALS
THE KILLERS THREE
LAVA RATS

*Thurs 10/27 10PM
ARMITAGE SHANKS
THE RUNS

*Upcoming
FRI 10/28 MONOCLOID
MARK MALLMAN (BADMAN REC.)
SAT 10/29 FALL-OUTS, FLASH EXPRESS,
SHAMBLERS
SUN 10/31 HIGHTOWER, NIGHT AFTER
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EVENTS

PLASTRASH

NINE-YEAR ANNIVERSARY PARTY

In celebration of the band's ninth anniversary, Plastrash will be performing at the 9th Annual Bay Area Music Awards. The band will be performing at the 9th Annual Bay Area Music Awards. The band will be performing at the 9th Annual Bay Area Music Awards.

DAYS IN A LIFE:

THE ART OF TETSUYA NODA

A retrospective of the work of artist Tetsuya Noda. The exhibition will feature a selection of Noda's most recent work, including a series of paintings and a series of sculptures.

EPHANY PRODUCTIONS PRESENTS
TROLLEY DANCES

Calvin Klein and his team have created a new line of clothing. The line is called "Calvin Klein". The line is called "Calvin Klein". The line is called "Calvin Klein".

VIRGIN MEGA IN-STORE: THE BONNAS

Celebrate the release of their new album "The Bonnas". The band will be performing at the Virgin Mega In-Store. The band will be performing at the Virgin Mega In-Store.

DIA DE LOS MUERTOS PROCESSION
AND ALTAR EXHIBIT

Musician, author, and activist. The book "The Bonnas" is a collection of essays and photographs. The book "The Bonnas" is a collection of essays and photographs.

STAND UP FOR YOUR RIGHTS: PART II

The second round of the Stand Up For Your Rights campaign. The campaign will be held at the 9th Annual Bay Area Music Awards.

DIA DE LOS MUERTOS PROCESSION
AND ALTAR EXHIBIT

THE DENIM HOTEL

Denim magazine and partners descend on San Francisco for three FREE evenings of fashion, music, and entertainment. The event will be held at the 9th Annual Bay Area Music Awards.

TATTOO ENTERTAINMENT EXPO

Over 300 of the world's best tattoo artists and entertainment acts. The event will be held at the 9th Annual Bay Area Music Awards.

9th INTERNATIONAL
LATINO FILM FESTIVAL

The festival's goals have been to expand, etc.

into new audiences, and break stereotypes in Latino. The Latino Film Festival has grown to a cinematic showcase of nearly 70 features and documentaries from a dozen countries.

GREEN FESTIVAL 2004

The Green Festival is a one-day party with a serious purpose: to accelerate the green economy and a new economic paradigm that is life-affirming, inclusive and sustaining.

Click on "Promotions" at
SFBB.com for more free &
cheap events tickets

WE THE PLANET FESTIVAL 2004

A festival of music, consciousness and activism. We the Planet will raise the bar once again and prove that "Consciousness is Cool" by bringing to fruition a day of great music, education, delectable vegetarian food and activism.

GREEN FESTIVAL 2004

The Green Festival is a one-day party with a serious purpose: to accelerate the green economy and a new economic paradigm that is life-affirming, inclusive and sustaining.

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The festival's goals have been to expand, etc.

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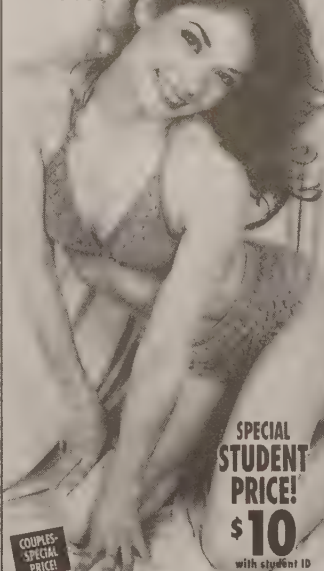
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VALIDATED PARKING

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\$10

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music listings

Saturday 23

From page 94

Limon: 3003 - A Party Odyssey Mezzanine. 10pm. A traveling club night.

Live Swing concert and party Metronome Ballroom, 1830 17th St. 252-9000. 7:30pm, \$16. Live swing concert, beginning lessons, and a party.

Mexican Bus Board at Chevy's Restaurant, 201 Third St. 543-8060. 9:15pm-2am, \$38 (includes cover charges), reservations required. Come aboard this bus for a dance club tour that takes you to three clubs featuring live Latin and Caribbean music.

Mile High Club EZ5, 682 Commercial. 362-9321. 10pm-2am, free. Jet set lounge sounds with Fletcher and Joel.

Misturada Make-Out Room. 9pm-2am, \$5. Afro-Latin beats and Brazilian rhythms with Vanka and guests.

m00v Luna Lounge, 1192 Folsom. www.lunalounge-sf.com. 9pm-4am, \$10. House, '70s, and '80s music.

Nickie's BBQ. 9pm. Rotating weekly DJs.

Peppa El Rio. 3-8:30pm, \$7. Hip-hop, ragga, and international.

Push Pop! Club Deluxe. 10pm, free. Retro-futuristic pop.

Reggae Gold Endup. 10pm-3am. Reggae and dancehall with Daddy Rolo, Polo, Toks, and guests.

Release 1015 Folsom. 10pm-7am, \$20. With special guest DJs.

Rhythm Method Shadow Lounge, 299 Ninth St. 252-3334. 10pm-4am. Drum 'n' bass.

Rocket Cat Club. 9pm-3am. Rock, indie, punk, and more.

Royale. 10pm-2am, free. With Zatch.

Run Blind Tiger. 10pm-2am. Presented by Bay Area Native and Visa Vis.

Russian Bear. 939 Clement; 752-8197. 8:30pm, \$10. European and Russian music, dance, and disco.

Safe The Top. 10pm-2am. Broken beat, techno, house, 2-step, and nu-jazz styles with Mikebee, Jason Greer, Subtek, Jamin, Just-One, and guests.

Salsa Cubana Saturdays. 7pm, 2700 16th St; 437-9240. 9pm. With Fito Reynoso and Ritmo y Armonia, Eriverto Yesu Son, Descarga Caliente, and DJ Waltdig.

Santa Milonga Amnesia. 9:30pm-2am, \$4. Latin, hip-hop, funk, reggae, and more with DJ Dulce de Leche.

1751 socialclub. 9pm-2am, \$10. Pop hits, hip-hop, and R&B.

Solid Saturdays Lingua Lounge. 9pm-2am, free. Deep house and jungle with J Paul and friends.

Sopli Jilian's, 101 Fourth St. 369-6100. 9pm-2am. Hip-hop, R&B, urban grooves, and reggae with DJs Marlin Adili and Rob Reyes.

Soul-phisticated RoHan Lounge. 9pm-1am, free. DJ Choe spins hip-hop, funk, reggae, and rare groove.

Suede. 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.

Sugar The Stud. 9pm. House with Ellen Ferrato and Leonard.

Suite oneBOne. 9pm-4am, \$20. With live DJs.

Texture Glas Kat. 9:30pm-3:30am. House, classic soul, urban grooves, and '70s and '80s retro funk with residents.

True Skool DNA Lounge. 9pm-4am, \$15. With Afrika Bambaataa, Feloniou, Foreign Legion, Psychokinetics, Raashan Ahmad, Radioactive, Azeem, Real Live Show, and others. See 8 Days a Week, page 76.

Unidy.com Fuse. 9pm. Soulful house.

Velvet Lounge. 9pm, \$10. '70s, '80s, modern rock, and funk with DJ Bumper.

Voluptuous Vibes The Phoenix, 811 Valencia. 695-1811. 10pm. Funky house, breaks, and hip-hop with DJ Amberlee and guests.

Bay Area

Body Rapture Club Rumor, 22554 Main, Hayward. (510) 733-2334. 9pm-2am, \$5. Industrial, electro, noise, and syn-
thop with Dis Blau, Christi Corpus, and guests.

Full Circle The Graduate, 6202 Claremont, Oakl. (510) 655-8847. 9pm-2am, free. Broken beats, dub, soul, cosmic grooves, and more.

Moonglight Saturdays Mingles Martini and Champagne Lounge, 370 Embarcadero West, Jack London Square, Oakl. (510) 835-3900. 9pm-2am. Neo soul with DJ Lash, hip-hop with DJ Juice, and dancehall with Moe; hosted by Tony B and Henry G.

Radio 435 13th St, Oakl. (510) 451-2889. 10pm-2am. '70s and '80s glam, rock, and pop.

Reagan Years Ruby Room. 10pm-2am. '80s music.

sunday 24

Rock/blues/hip-hop

Bellyachers, Four Year Bender Parkside. 5pm.

Blues Power Saloon. 4pm.

Brighter Death Noon, Raison D'etre, Deutsch Nepal DNA Lounge. 9pm, \$16.

Clinic, Sons and Daughters, Autolux Great American Music Hall. 8pm, \$21.

Marjorie Fair, Bermuda Triangle Service, Eli Braden Hotel Utah Saloon. 8pm, \$5.

Groovy Judy Band, Crosscut Justin Herman Plaza, Market and Embarcadero. www.groovyjudy.com. 2pm, free.

Helmet, Instruction, Totimoshi Siim's. 8pm, \$16. See 8 Days a Week, page 76.

Ari Hest, Mark Broussard, Anna Nalick Cafe du Nord.

9:30pm, \$12.

Hightower, AM Magic, Sleepless Knights, Loose Champs Bottom of the Hill. 4pm, free. Six Newell video release show.

King Clarentz Boom Boom Room. 9:30pm, \$5.

Kissers, Shut-ins 12 Galaxies. 9pm, \$7.

Jon Lawton, RJ Mischio Biscuits and Blues. 8:30pm, \$5.

Los Lonely Boys, Ingram Hill Fillmore. 9pm, \$25.

Johnny Nitro Saloon. 9:30pm.

PC Munoz and Amen Corner, Tracorun, Latrells Make-Out Room. 8:30pm.

Trouble Boys Ireland's 32. 9pm.

Bay Area

Billy Nayer Show Ivy Room. 9pm.

Ludicia, Nigel Peppercock Golden Bull, 412 14th St, Oakl. (510) 893-0803. 6pm, \$5.

Mose Allison Trio 19 Broadway. 3 and 6pm, \$25.

'PeaceOUT: The Fourth Annual World HomoHop Festival' 21 Grand. 8pm, \$10.

Stylistics Kimball's East. 5 and 8pm, \$30.

Neil Young, Paul McCartney, Tony Bennett, Red Hot Chili Peppers, Ben Harper and the Innocent Criminals, Sonic Youth, Los Lonely Boys, Tegan and Sara Shoreline Amphitheatre, 1 Amphitheatre Parkway, Mountain View. (415) 421-TIXS. 2pm, \$38.75-55.75.

Jazz/new music

Don Asher and Waldo Carter Moose's. 11:30am-2pm.

Bill 'Doc' Webster Band Les Jouins. 8pm.

Cecil Wells Trio E and O Trading Company, 314 Sutter. 693-0303. 5:30pm, free.

Charlie McCarthy Quartet Carras Gallery. 8pm, \$3.

Endre's Latin Jazz Quintet La Tasca, 1760 Market. 863-3516. 7:30pm.

Fejoada Completa Bruno's. 9pm, \$5.

Mike Greensill and Ruth Davies Moose's. 7pm.

Victoria Hughes Top of the Mark. 10am-2pm.

Hyler Washington Square Bar and Grill. 7pm.

Jason Myers Trio Houston's, 1800 Montgomery. 392-9280. 6pm.

Jane Lenoir Club Jazz Nouveau. 8 and 10pm, \$10.

Miles Ahead Cafe International, 508 Haight. 552-7390. 4-9pm, free.

Sam Grob-Heintz Trio Johnny Foley's. 9:30pm.

San Francisco Jazz Festival Aboard the San Francisco Spirit yacht, Pier 9. 788-7353. 11am, \$80. With Lavy Smith and Her Red Hot Skillet Lickers. Herbst Theatre, 401 Van Ness; 392-4400, 788-7353. 7pm, \$24-42. With Kurt Elling and Joyce Kent. Bimbo's 365 Club. 8pm, \$28.

With Ojos de Brujo.

'Savanna Jazz Jam Session' Savanna Jazz. 7:30pm.

'Sunday Dinner and Jazz Series' First Crush, 101 Cyril Magnin. 982-7882. 6pm, call for reservations.

Tony Saunders' Jazz Trio John's Grill, 63 Ellis. 986-0069. 6:30pm.

Transmission Trio, Boxcar Saints Amnesia. 9:30pm, \$6.

Bay Area

**Benoit/Freeman Project, Regina Belle, Pancho Sanchez Latin Band, Paul Jackson Jr. Chronicle Pavilion, 2000 Kirk-
er Pass Rd, Concord.** (415) 421-TIXS. 2pm, free.

Rick Braun Yoshi's. 8 and 10pm, \$26.

Shelley Burgon, Trevor Dunn Jazz House, 3192 Adeline, Berk. (510) 649-8744. 8:15pm, free.

Friends of Big Band Jazz Julia Morgan Center for the Arts, 2640 College, Berk. (510) 845-8542. 2pm, \$10-18.

'Happy Hour Hangs' Jazzschool, 2087 Addison, Berk. (510) 845-5373. 7:30pm, free. With the David Michel-Ruddy Quartet.

Jim Grantham Jazz Quartet Coffee Mill, 3363 Grand, Oakl. (510) 465-4224. 3-6pm.

Le Jazz Hot Jazzschool. 4:30pm, \$15.

Mondo Mando Madness Jupiter. 5pm.

'Reggae and Jazz Fusion' Linen Life Gallery, 6635 Hollis, Emeryville. (510) 507-2955. 7pm, \$10.

'Sunday Jazz Jam Session' Bluesville, 131 Broadway, Oakl. (510) 893-6215. 7pm.

'Vince Wallace Curhop' Coffee Shop SR-71, 377 17th St, Oakl. (510) 502-1485. 1-4pm, free.

Folk/world/country

Irish traditional session An Bodhran, 668 Haight. 431-4724. 7-11pm, free.

Brian Mitsuhiro Wong, Shirley Kazuyo Muramoto Asian Art Museum, 200 Larkin. 581-3500. 2pm, free.

Suzanne and friends Plough and Stars. 9pm.

'Women's Performance Night' Rite Spot. 8pm, free. With Tex Dworkin, Liana Allday, Vanessa Morrison, Kira Lynn Cain, and Excuses for Skipping.

Bay Area

'Fun with Finnoula' Beckett's. 9:30pm.

Continued on page 98



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STORK CLUB
4-7PM HAPPY HOUR DAILY DRINK SPECIALS

WED 10/20	THE MOTHBALLS BASEBALL FURIES MISTREATERS
THU 10/21	DAMNWEVIL SO SO MANY WHITE WHITE TIGERS
FRI 10/22	NEW USUAL KIERAN CROSS FLYING VENUS MILESEND
SAT 10/23	OVISPOSITOR COMMONWEALTH BLACK GHOST
SUN 10/24 5PM	VEGGIE FRIENDLY BBQ! BLOWN TO BITS, DEATHTOLL, ONE IN THE CHAMBER, DEATH BY EXCESS, PAXANE SHOW
TUE 10/26	KYLESA ASUNDER LAUDANUM
WED 10/27	GENGHIS KHAN TOP BROWN

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CONQUESTA MUSICAL
SALSA LESSONS
@ 8:30PM

SATURDAY OCTOBER 23RD

Live Salsa TBA

FRIDAY OCTOBER 29TH

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Happy Hour 6-9 pm
\$3 draft / \$4 Cosmo

house W.20

Dj Funky J Vibe w/ video show

hiphop-rasta Th.21

Djs and video show

chill-hiphop F.22

Dj Neal

hiphop-rasta Sa.23

Dj Kenni & th' team spliff crew

chill-soul Su.24

Dj Aron

hiphop Mo.25

Guest djs..happy hour..movie shown

hiphop-soul T.26

Dj Mike

Breaks W.27

Dj Niko and guests

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every Wednesday:
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DJs by Candlelight

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Music for the Dance Floor
featuring musical guests

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SPECIAL MUSICAL GUEST

OCT 22 MIDNIGHT MOVIES (LA)
W/ CONDOR & AUDIO OUTSEND

OCT 23 EX-BOYFRIENDS
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OCT 28 FROM BUBBLEGUM TO SKY
SPECIAL MUSICAL GUEST

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FREE PEOPLES

FRI 10/22 and SAT 10/23 \$10 Rock
JOHNNY SKETCH & THE DIRTY NOTES
Rock n' Roll from New Orleans

TUES 10/26 \$5 Live Hip Hop/Jazz
MC REALITY & DJ SOFA KING STONED
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WED 10/27 \$5 Jam
GFE: GRANOLA FUNK EXPRESS

THURS 10/28 \$5 Jam
HOME AT LAST
w/ AL HOWARD
MATT VRBA

FRI 10/28 \$5 Jam
FINDING PHIL
IN RARE FORM
LEE SIMPSON
DARREN NELSON

SAT 10/30 \$8 Party Hits
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music listings

Sunday 24

From page 96

'Starry Irish Music Session' Starry Plough
8pm. With Shay Black
Tánchez Band Freight and Salvage Coffee
House. 8pm, \$18.50.

Dance clubs

Barefoot Boogie Rhythm and Motion Studio,
1133 Mission; 820-1452. 8:15-11:15pm, \$7
Eclectic dance music.

Bionic Pink, 2925 16th St., www.pinksf.com
10pm-2am, \$5. With DJs Solar, Mark E.
Quark, and Iz.

Booby Base Beauty Bar. 9pm-2am. Old-school
electro and future sounds of Germany, De-
troit, and Miami with Margarita.

Bossa Nova Sundays Club Deluxe. 10pm. Live,
smooth jazz.

Boys of L8 Laszlo. 9pm-2am. With Uphonix
and Paul the FanMan.

Club Havana Jelly's. 4pm, \$8. With Avancé and
DJ Luis Medina.

Detroit Skylark. 9pm-2am, free. Garage rock,
techno, hip-hop, Motown, deep house, jazz,
electro, and ghettoelect with DJs Baby Daddy,
12 Mile, Domingo Yu, and rotating guests.

Endup "T-Dance," 6am-8pm. With DJs Vince,
Adrian, Charlotte the Baroness, David Har-
ness, and weekly guests. "Devotion," 8pm-
4am, \$10. House music with DJ Ruben Man-
cias and guests.

Eight O'Clock Hop Dance Party Metronome
Ballroom, 1830 17th St; 252-9000. 6:30pm, \$15.
Lindy lesson and dance party.

Elbo Room 9pm, \$5. With DJ Sep, Vinnie Es-
parza, and Ludichris.

Fool's Grin Hush Hush Lounge. 9pm, \$5. With
Miss Darcy Leonard Burlesque and DJ Don
Bolles.

Fuse 9pm. Live hip-hop with 6th Sense.
Fusion 715 Harrison; www.friction.events.com
6pm-midnight. Leather and muscle bear gay
bar with Matt Consola.

Harry Denton's Starlight Room Midnight, \$5.
With DJ Dave Gillis.

Mundo Lingba Lounge. 7pm-2am, free. Salsa,
Afro-beat, cumbia, Brazilian, and dancehall
with Don Bustamante and El Doctor.

Rebirth 330 Ritch. 10pm. Soul and hip-hop
with Henry, Joe Quixx, Kevvy Kev, and Will.

Rise Cafe Cocomo. 6am-6pm, \$15-20. House,
dance, and trance.

Salamat Sundays Club Tropi Gala, 358 Ocean;
282-7910. 9pm-2am, \$12. Latin-fused Middle
Eastern music with DJ Medi and the Arabian
Knights Band.

SalsaCrazy Sunday Metronome Ballroom
6:30-11pm, \$15. Salsa dance social and dance
lessons.

Salsa Sundays El Rio. 3-8pm, \$8. Salsa dances
classes and live music.

Shack Up! Arrow. 10pm-2am, free. Indie, art
rock, soul, psychedelic, new wave, and funk
with Tony Machine, Charles Kutich, and
Melanie Valentine.

Sho'Nuff Sunday Soul Sessions Dalva. 9pm-
2am. With DJ Kevin Consuelo and host Dirty
Ernie Harrell.

Spundae 1015 Folsom. 9pm-6am, \$5. With ro-
tating DJs and special guests.

Storytelling Night Odeon Bar. 7pm-2am. Hosted
by Jerico Reese.

Stud "Planet Big," 5-10pm. A club for big men
and their admirers. "Spunk," 11pm-3am. With
DJs Native and Sysko.

Sundance Saloon Space 550. 6-11pm, \$5. A
country-western dance event.

Top "Future Roots," 7-10pm. With Kevin
Keiper and Jim Huckin.

Bay Area
Kingman's Lucky Lounge 3332 Grand, Oakl;
(510) 465-KING. 8:30pm, free. With DJ Soul-
butter.

King of Kings Shattuck Downlow. 8pm-2am,
\$5. Reggae dance night with DJ Smoky and
guests.

Platinum Rock Ruby Room. 10pm-2am.
Repenhouse Radio, 435 13th St, Oakl; (510)
451-2889. 10pm-2am.

Salsa con Sabor Cafe de la Paz, 1600 Shattuck,
Berkeley; (510) 843-0662. 7-11pm, \$5.
El Sotano Blakes. 9:30pm, \$5. With DJ Waltdigz
and Noisxx.

Sunday School Ivy Room. 7pm, \$3

Clement Street's Hangout Bar

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music listings

monday 25

Rock/blues/hip-hop

Bachelors Saloon. 9:30pm.
Billy Nayer Show, Charming Hostess Cafe du Nord. 9:30pm, \$8.
Bohemian Knuckle-Boogie Boom Boom Room. 9:30pm, free.
Bourbon Legends Johnny Foley's. 9:30pm
Interpol, Secret Machines, Hail Social Warfield. 8pm, \$25.
Jenny Kerr Biscuits and Blues. 8:30pm, \$5.
Lucky Boys, Confusion, Plain White T's, Army of Freshmen Pound-SF. 7:30pm, \$10.
RockFour, Six Eye Columbia Make-Out Room. 8:30pm.
Soledad Brothers, Chow Nasty, Motbolls Bottom of the Hill. 9pm, \$10. See 8 Days a Week, page 76.
'Ubi's Blues Jam' Brainwash. 8pm.
'Viv and a Movie' Red Devil Lounge. 7pm, \$5-10.

Bay Area

Steve Gannon Band Blakes. 9:30pm, \$2-4.

Jazz/new music

Bishop Norman Williams Quintet Les Joulins Jazz Bistro. 8pm.
Eaton-Baricos Quintet Bruno's. 9:30pm, \$6.
Eric Berman Butterfly, Pier 33, Embarcadero at Bay. 864-8999, 7pm.
Contemporary Jazz Orchestra Jazz at Pearl's 8:30 and 10:30pm, \$10.
Zach Ferris Club Jazz Nouveau. 8 and 10pm, \$10.
Mike Greensill and Ruth Davies Moose's. 7:30pm
Jason Myers Trio Houston's, 1800 Montgomery. 9:22-9280, 6pm
Kitten on the Keys Rite Spot. 9pm, free.
Mas Cabeza Bobby Ryder's. 8pm, free.
Patrick Maier Band Harry Denton's Starlight Room. 8pm
San Francisco Conservatory of Music's Blue-Print Festival San Francisco Conservatory of Music, 1201 Ortega; 759-3431. 8pm, \$15
Eric Shifrin Washington Square Bar and Grill 7pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30pm.

Bay Area

MRLS Yachi's. 8 and 10pm, \$10.
'Music with/for Words and Images' CNMAT, 1750 Arch; www.cnmatt.berkeley.edu. 8pm, free.
With James Dashow.

Folk/world/country

Irish session Ireland's 32. 9pm.

Bay Area

Traditional Irish music session Starry Plough. 9pm, free.

Dance clubs

Club Dread StudioZ.tv. 10pm-3am, \$5, ladies free before 11:30pm. Reggae and dancehall.
Fuse 9pm. Downtempo.
Grateful Dead Jams Nickie's BBQ. 9pm-2am.
Dark Star Dan plays rare Grateful Dead tracks.
Gypsy's Curse Beauty Bar. 10pm-2am, free.
With Pandora and DJ Arusha.
Harry Denton's Starlight Room Midnight, \$5.
With DJ Sammi.
Hush Lounge 9pm-2am, free. New live music.
Industry Night Fluid. 9:30pm-2am, free. With guest DJs.
Lingba Lounge 8pm-midnight, free. Downtempo lounge beats with Bee Dub, Eirem, and Devlin.
Manik Mundae Skylark. 8pm-2am. With Didie Kelli and guests.
Meta4 Amnesia. 10pm-2am, free. Dub, reggae, hip-hop, breakbeat, jungle, and drum 'n' bass.
Mondango Dalva. 9:30pm, free. Rare funk, soul, jazz, and world music with DJ Motion Potition and guests.
Pepperpot Gamesh, 2700 16th St; info@jourway.com. 9pm. Caribbean riddims with DJs Complex and guests.
Punk Rock Sideshow Hemlock Tavern. 9pm. DJ Tragic and Duchess of Hazzard spinning punk from the '70s, '80s, and more.

Continued on page 100

ELIXIR HALLOWEEN BASH
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OCT 22 MIDNIGHT IN A PERFECT WORLD. RESOLVER, APSIDE
OCT 23 BOORIE TRAP. ALIAS FOR RELEASE
OCT 24 MOTEL FREZZO + GUESTS
OCT 25 BRING YOUR DEMOS DOWN TO KIMO'S + PANEL
OCT 29 MAKE IT HAPPEN PRODUCTIONS HIP HOP
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>DJ Marc Jellybear

FRIDAY NIGHT
"TAG FRIDAYS"
>10PM-6AM
>DJs Rolo: Neon Leon
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SATURDAY MORNING
"OTHER WHIRLED" >6AM-12noon
>DJs Tracy, Adrian, Vince

SATURDAY NITE EVENTS
"FOUNDATION" -1st SATURDAY
>DJs: Miguel Migs, Jay J, Julius Papp >10PM-4AM

"STRAWBERRY" -2nd SATURDAY
DJ: Toph One & monthly hip hop DJ
>10pm-4am

"RAW" -3rd SATURDAY >10PM-4AM
For women & a few good fellas
> Selectas: Ras-cue, Marcella

"REGGAE GOLD" -4th SATURDAY
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Monday 25

From page 99

Redwood Room 8pm-midnight. Jazz with Consuelo Kevin.
Rock Box The Attic, 3336 24th St; 643-3376. 9pm, free. Big booty beats with DJ Walter Matthau, Jimmy James, and Steve Mac.
Sex, Sex, and More Sex Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.
Solid Lounge Wish, 1539 Folsom; 278-9474. 7pm-2am, free. Downtempo, lounge, and groove with M. Klein, Chardmo, and guests.
Soul Bounce The Stud. 10pm. Hip-hop, groove, and house with DJ Mando.
Soul Café Gravity, 3251 Scott; 776-1928. 9:30pm, \$5. Funk, soul, R&B, and hip-hop with DJ Jerry Ross and Daniela.
Soul House Red Eye Lounge, 1337 Mission; 437-1337. 9pm-2am, \$5, free before 11pm. House music with DJ's Tune, Abdul, and Mike Anon.
Top "Unhappy Hour." 7-10pm, free. '80s rock, new wave, and pop with DJ Jasun, Brett, and Michael. "Sumo," 10pm-2am, free. Hip-hop, dancehall, ragga, soul, funk, and more.
Tunnel Top 10pm-2am. Jazz with DJ David Boyce.
Vroom El Rio. 8pm-midnight, \$2. Punk, funk, and soul.

Bay Area

Big Audio Mondays Kingman's Lucky Lounge, 3332 Grand, Oak; (510) 465-KING. 8:30pm, free. 80s music with DJ Jrs.
I Don't Like Mondays Ivy Room. 7pm, free.
Mystery Night Ruby Room. 10pm-2am.
Not Your Daddy's Cadillac Cafe Van Kleef, 1621 Telegraph, Oak; (510) 763-7711. 10pm-2am, free. With DJ Kitty, Prozac Turner, and friends.
Think Tank Shattuck Downlow. 9:30pm-2am, free. Funk, soul, rock, downtempo, and breaks.
Underground Lounge Radio, 435 13th St, Oak; (510) 451-2889. 10pm-2am. Psycho '60s and porno '70s.

tuesday 26

Rock/blues/hip-hop

Dan Bern, Chris Chandler 12 Galaxies. 9pm, \$12.
Bill Haley's Original Comets, Carrie Lee and the **Saddle-ites** Red Devil Lounge. 8pm, \$15.
Channels, 50 Foot Wave, **Cult of Suburbia** Bottom of the Hill. 9pm, \$10.
Fat Tuesday Band with **Cecil Daniels Biscuits** and **Blues**. 8:30pm, \$7.50.
GOH Ireland's 32. 9pm.
Har Mar Superstar, **Tough Love Cafe** du Nord. 9pm, \$10.
Little Wings, **Lazarus**, **Lee Be** Hotel Utah Saloon. 9pm, \$7.
Courtney Love, **Icarus Line** Fillmore. 8pm, \$32.50.
Nicole McRory **Johnny Foley's**. 9:30pm, free.
Powell Street Blues Band Saloon. 9:30pm.
Ride the Blinds, **Sort Outs** Parkside. 9pm.
Swoop Unit Boom Boom Room. 9:30pm, \$4.
Twilight Singers Independent. 9pm, \$15.
Whoresoes, **Scott Biram**, **Stiff Dead Cat** Make-Out Room. 8:30pm.

Bay Area

Steve Freund Trio Ivy Room. 9pm.
Surreal Fourth Street Tavern. 9:30pm.

Jazz/new music

Bossa Suave Brazilian Jazz Lingba Lounge. 8pm.
Collective West Jazz Orchestra Purple Onion, 140 Columbus; 217-8400. 8:30pm, \$5.
Fred Ross Project Harry Denton's Starlight Room. 8pm.
Chris Huson Washington Square Bar and Grill. 7pm.
Jason Myers **Trio** Houston's, 1800 Montgomery; 392-9280. 6pm.
Kim Nailey Quintet Jazz at Pearl's. 8:30 and 10:30pm, \$10.
Larry Douglas Quintet with **Cecil Wells** Les Joulins Jazz Bistro. 8pm.

Low End Theory Bruno's. 9pm, \$6.
Jason Marinneau Club Jazz Nouveau. 8 and 10pm, \$10.
Billy Philadelphia Moose's. 7:30pm.
'Savanna Jazz Vocal Jam Session' Savanna Jazz. 8:30pm.
Ricardo Scales Top of the Mark. 7pm.
Stompy Jones Broadway Studios. 9:15pm, \$10.
Tony Saunders **Jazz** John's Grill, 63 Ellis; 986-0069. 6:30pm.

Bay Area

'Jazzschool Tuesdays' Jupiter. 8pm, free.
Palenque Yoshi's. 8 and 10pm, \$8-12.

Folk/world/country

Acoustic open mic Axum East, 1233 Polk; 474-7743. 7-10pm.
Brazuca Brown Elbo Room. 9pm, \$6.
Carolyn Cruso Brainwash. 8pm, free.
Paul Hayward Fiddler's Green, 1333 Columbus; 441-9758. 9pm.
Open mic night Rockin' Java, 1821 Haight; 831-8842. 7:30-9:30pm.
Pipeline Plough and Stars. 9pm.
Tanglers, **David Scully** Rite Spot. 9pm, free.

Bay Area

Maevie Donnelly and **Steve Baughman** Freight and Salvage Coffee House. 8pm, \$17.50.
Starry Plough Open Mic Starry Plough. 7:30pm, free.
Tom Rigney and **Flambeau** Ashkenaz. 8:30pm.

Dance clubs

And More Last Day Saloon. 9pm, \$5. With MC Reality and DJ Sofia King.
Asia/Africa/Arabia Nickie's BBQ. 9pm-2am. DJ Cheb 1 Sabbah spins a blend of international music.
Ay Karamba Salsa Glas Kat. 7:45pm-2am. Live salsa bands, Latin DJs, and dancing.
Beauty and the Beat Beauty Bar. 9pm-2am. With Dave Skywalker.
Broke as Fuck 26 Mix. 10pm-2am, \$2. Hip-hop and original breaks with DJs Ocir, Centipede, and 4AM.
Dark Rum Tunnel Top. 10pm. Latin music.
Development AsiaSE. 10pm. Reference, Raygun, and Mykul Crane spin breakbeat and house.
Elevator in the Brain Hotel Sublounge. 9pm-2am, free. Indie pop and rock with DJ Double-kick and guests.
Exist Wish, 1539 Folsom; 278-9474. 7pm-2am, free. Hip-hop, lounge, downtempo, and more.
Feel Good Soluna Cafe and Lounge, 272 McAllister; 621-2200. 9pm-1am, free. R&B and soul with Mai-Lei and Sakel.
Fling El Rio. 8pm-midnight, free. Queer and trans danceclub featuring hip-hop, Brazilian, old-skool, neo-soul, deep house, world beat, and more.
Fuse 9pm. Turntablism.
Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.
Hemlock Tavern. 9pm, free. With DJ Coozy.
Hush Hush Lounge 7-9:30pm, free. Happy hour. "Scenepoint." 9:30pm-2am, \$3. Music mash with DJ Vinsol.
Industrial Strength Dragon Bar, 473 Broadway; 834-9383. 9pm-2am, free. Hip-hop.
Levendé 1710 Mission; 864-5585, www.levendé.com. 7pm. Slow jams with DKSE.
Lo-lo Arrow. 10pm-2am, free. Rock, pop, hip-hop, and more with Fletcher and guests.
Mayonnaise Skylark. 10pm-2am, free. House with Chonky T, Jankowski, J-Fi, Melys, Tonic, and special guests.
Music to Rock Your Soul Dalva. 9pm-2am. With Mighty Mr.
Phuturo The Top. 10pm-2am, \$5. Drum 'n' bass with DJ Phunkateck.

Sadie's Flying Elephant 491 Potrero; 551-7988. 9pm-2am, free. Honky-tonk, bluegrass, western swing, or country with Blaze Orange and friends.
Taco Tuesdays Luna Lounge, 1192 Folsom; 626-6043. 5-10pm. House music with M3, Anthony Garlic, and Chulada.
Take Tuesdays Anu Bar, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. With Dawn of Sound.
TrannyShack The Stud. 10pm-3am. A drag show with hostess Heklina.

Bay Area

Good Times Radio, 435 13th St, Oak; (510) 451-2889. 10pm-2am. With Kitty and Sean spin '70s pop, funk-rock, and more.

Kingman's Lucky Lounge 3332 Grand, Oak; (510) 465-KING. 9pm, free. Jazz, soul, and rare grooves with DJ Jrs.
Phat Tuesday Club Rimshot, 2111 Franklin, Oak; (510) 444-2266. 6pm-2am. Old school, deep house, neo soul, R&B, hip-hop, and dancehall.
RawSugar Oasis, 135 12th St, Oak; (510) 763-0404. 9pm. Drum 'n' bass and breakbeats.
Ruby Room 10pm-2am. Punk, power pop, and breakbeats.
Spitfiyah Blakes. 8pm, \$5. Reggae, dancehall, and soca.
Talent Tuesdays Mingles Martini and Champagne Lounge, 370 Embarcadero West, Jack London Square, Oak; (510) 835-3900. 9pm-2am. With host Spiderman, live music by the Boogie Boyz Band, and open mic.
Twisted Tuesdays Blakes. 9:30-11:45pm, \$3-5. Flashbacks, pop hits, hip-hop, and old-school.

Benefits

'Belle Epoch' Regency Center, 1290 Sutter; 865-0198, www.aicasfaii.edu. 7pm, \$5-15. Art Institute of California fashion students show their designs on the catwalk; proceeds help fund the program.
'Sundance Stompede' Ramada Plaza Hotel, 101 Henry; 820-1403, www.stompede.com. 7:30pm-1am, \$30-40. See Fri/22.

sunday 24

Around town

Polish Festival County Fair Building, Golden Gate Park, Ninth Ave at Lincoln; 396-3023, www.capolonia.com. 10am-5pm, free. Dance the polka, shop for crafts, and sample Polish food and brews.
SF Open Studios Various studios in San Francisco; 835-3150, www.sfopestudios.com. 11am-6pm, free. See Sat/16.
'Sundance Stompede' Ramada Plaza Hotel, 101 Henry; 820-1403, www.stompede.com. 7:30pm-1am, \$8. See Fri/22.

tuesday 26

Around town

'Political Theatre' San Francisco Performing Arts Library and Museum; 255-4800, www.sfpalm.org. 7pm, \$10. Theater critics and practitioners discuss politically inspired performing art at this event cosponsored by Women's Will.

events

Events listings are compiled by Laurie Koh. See 8 Days a Week for information on how to submit items to the listings.

wednesday 20

Around town

'Freedom Fries' Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free. See 8 Days a Week, page 76.

thursday 21

Around town

'Jack Kerouac Memorial' New College of California, 777 Valencia; 924-2270. 6:30-9pm, free. Peter Coyote, Lenore Kandel, and others read in celebration of the beat generation.
'Mother Jones: A Political Success Story' Mother Jones Magazine, sixth fl, 731 Market; 357-0509, www.motherjones.com. 6-8pm, free. Publisher Jay Harris discusses his political magazine.

friday 22

Benefits

'Burlesque at the Lex' Lexington Club, 3464 19th St; www.feminapotens.com. 9pm, free. Support Femina Potens gallery by getting down with Betty and the Debutants.
Midnight Masquerade benefit gala War Memorial Veterans Bldg, Green Room, 401 Van Ness; (510) 540-0754, www.narika.org. 9:30pm-2am, \$20-40. Anti-domestic violence nonprofit Narika benefits from this party, featuring music by Dhamaal and Victor Sila and the Afro-Funk experience.
'Sundance Stompede' Ramada Plaza Hotel, 101 Henry; 820-1403, www.stompede.com. 7:30pm-1am, \$12. This three-day LGBT-friendly country-western festival benefits the AIDS/Breast Cancer Emergency Fund. Through Sun/24.

saturday 23

Around town

Exotic Erotic Ball Cow Palace, 2600 Geneva; 567-2255, www.exoticeroticball.com. 8pm-2am, \$49.95-125. For 25 years, freaky fetish-wear enthusiasts have flocked to this party; celebrity guests include Dennis Rodman, Ron Jeremy, Aya de León, and others.
SF Open Studios Various studios in San Francisco; 835-3150, www.sfopestudios.com. 11am-6pm, free. Go to Web site for information on the hundreds of local artists who open their private studios this weekend. Through Sun/24.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed on the week they open (thereafter, shows are listed on a rotating basis). For information on how to submit listings to this section, see 8 Days a Week. For complete listings, see www.sfbg.com.

museums

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Sun, 10am-5pm (Thurs, 10am-9pm). \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for 12 to 17, free for 11 and under.
"From Mind, Heart, and Hand: Indian, Persian, and Turkish Drawings from the Stuart Cary Welch Collection." An exhibit featuring 76 drawings from the collection of Harvard's Arthur M. Sackler Museum. Through Nov 28.
"The Elegant Lotus: The Life and Art of Chang Shangu." Paintings by and memorabilia of the 20th-century Chinese artist. Oct 22-Jan 9. "Days in a Life: The Art of Tetsuya Noda." Sixty works by the Japanese printmaker. Oct 22-Jan 16, 2005. "Fakes, Copies, and Question Marks." An exhibition exploring how the Asian Art Museum determines the authenticity and dating of objects from its collection. Through March 27, 2005. "In a New Light: The Asian Art Museum Collection." More than 2,500 works from the museum's collection. Ongoing.
California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for 12 to 17, free for 18 and under (free Tues).
"The Child: Works by Gottfried Helnwein." Nearly 20 paintings, 13 drawings and watercolors, and more than 20 photographs by the Austrian artist. Through Nov 28. "Courtly Art of the Ancient Maya." An exhibition on the art and life of the ancient Maya royalty. Through Jan 2, 2005. "Observations of the Spirit: The Sketchbooks of Judith Clancy, 1950-1990." Works from over 80 of Judith Clancy's sketchbooks. Through Jan 16, 2005. "Flora and Pomona." Tapestries by William Morris and Sir Edward Burne-Jones. Ongoing.

Censored 2005

BOOK RELEASE CELEBRATION!

Project Censored invites you to an evening of real news and celebration.

Join us and keynote speaker

Catherine Austin Fitts

in honoring the investigative reporters who brought forth the most censored news stories of the year - including Amy Goodman, Robert F. Kennedy Jr., Greg Palast, Dennis Bernstein, Michele Chossudovsky, and many more.

The evening includes awards and reception with authors, journalists, publishers, as well as video art performance by Ben Sheppee, live music, light hours d'oeuvres and booksigning



October 23, 6:30 PM
KING MIDDLE SCHOOL
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Admission \$15 sliding scale at the door
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 or check our website: projectcensored.org

This event will be televised by Link TV and is cosponsored by Media Alliance, the San Francisco Bay Guardian, **GUARDIAN** and KPFA's Flashpoints

artlistings

Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. \$6. \$4 students and seniors, \$2 for 6 to 12, free for members and children 5 and under. "Raggedy Ann and Friends: The Art of Johnny Gruelle." An exhibition featuring rare cartoons by Gruelle, original drawings and paintings, and Raggedy Ann and Andy vintage dolls, toys, animation art, and ephemera. Through Nov 8. "Small Press Spotlight: Fredo." A showcase of works by Frederick Noland. Through Jan 16, 2005. "An Exploration of Cartoon Art." Ongoing. **Contemporary Jewish Museum** 121 Stewart; 591-8800. www.thecjm.org. Sun-Thurs, noon-6pm. \$5. \$4 seniors and students, free for 12 and under and members. "The Jewish Journey: Frédéric Brenner's Photographic Odyssey." Photographs by Brenner of Jewish life in over 40 countries featured in two installments. Installment I: Through Dec 5. Installment II: Dec 14-Feb 27, 2005.

GLBT Historical Society 657 Mission, Gallery No. 300; 777-5455. www.glbthistory.org. Tues-Sat, 1-5pm. \$4. \$2 seniors and students. "Queer Eye," photographs by Crawford Barton. Through Dec 31.

Mexican Museum Fort Mason Center, Bldg D, Marina at Laguna; 202-9700. Wed-Sat, 11am-5pm. "Casa de los Espiritus: The Paul Sherrill Days of the Dead Collection." Mexican artworks from the collection of the late San Francisco architect, Paul Sherrill. Through Nov 27. **Museum of Craft and Folk Art** Fort Mason Center, Bldg A, Marina at Laguna; 775-0991. Sat, 10am-5pm; Tues-Fri, Sun, 11am-5pm (first Wed, 11am-7pm). \$4, \$3 seniors, free for members and those 18 and under (free first Wed and Sat, 10am-noon). "Ragged Beauty: Repair and Reuse, Past and Present." Traditional Japanese rag textiles, contemporary artwork, and folk art objects exploring the themes of recycling and repair. Through Oct 31.

Natural World Museum Herbst International Exhibition Hall, 385 Moraga, Presidio; 441-3400. Tues-Fri, 10am-7pm; Sat-Sun, 10am-5pm. \$2-7 donation. "Anima Mundi - Soul of the World." ten installations of art covering 6,000 years of history. Through Oct 31.

San Francisco Museum of Craft+Design 550 Sutter; 773-0303. www.sfmcd.org. Tues-Wed, Fri-Sat, 10am-5pm; Thurs, 10am-7pm; Sun, noon-5pm. Free; in 2005, \$5, \$3 students (free first Thurs). "Dovetailing Art and Life: The Bennett Collection." Works from the collection of Garry Knox Bennett and Sylvia Bennett. Oct 23-Jan 31. See 8 Days a Week, page 76.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$10. \$7 seniors, \$6 students, free for 12 and under and members (free first Tues; half price Thurs, 6-9pm). "New Work: Evan Holloway and Dave Muller." Various works. Through Sun/24. See Critic's Choice. "William Eggleston: Los Alamos." Color photographs taken between 1965 and 1975 by Eggleston. Through Jan 4, 2005. "Glamour: Fashion, Industrial Design, Architecture." More than 100 objects that feature decorative, complex, and extravagant detailing. Through Jan 17, 2005. "Roy Lichtenstein: All About Art." More than 60 paintings and drawings by the pop artist. Oct 23-Feb 22. "Matisse and Beyond: The Painting and Sculpture Collection." Works from 1900 through the 1960s. Ongoing. "Between Art and Life: The Contemporary Painting and Sculpture Collection." Works from 1960 to the present exploring post-minimalism and conceptual art. Ongoing. "Paul Klee: Wit and Wordplay." Fifteen works focusing on Klee's sense of humor. Ongoing.

Verba Buena Center for the Arts 701 Mission; 978-ARTS. Sun, Tues-Wed, noon-6pm; Thurs-Sat, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). "Or Else Vote Installation Propaganda Kiosk." An interactive work created by 15 artists including Chris Johanson, Kal Spelletich, Scott Hewicker, Chris Corales, Krista Bray, and Karla Milosevich. Through Nov 3. "Soy Y Que: New Chicano/Latino Representations." A group exhibition of works by Chicano and Latino artists based in California and Tijuana. Oct 23-Jan 9, 2005. "I Love My Time, I Don't Like My Time." Recent works by Erwin Wurm. Oct 23-Jan 9, 2005. "Create and Be Recognized: Photography on the Edge." Outsider photography by 17 artists. Oct 23-Jan 9, 2005.

Bay Area

Oakland Museum of California 1000 Oak Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$8, \$5 seniors and students. "MAG 2004." An exhibition of metal art. Through Oct 31. "In Our Own Voice: The Making of a Korean Community." An installation on the Korean American experience. Through Nov 28. "Illuminaciones: Days of the Dead Indigenous and Colonial Expressions." An exhibit that focuses on the influence of indigenous cultures and Spanish colonization on current Day of the Dead observances. Through Dec 5. "What's Going On? - California and the Vietnam Era." An exploration of the impact of the Vietnam War on California life and culture. Through Feb 27, 2005.

San Jose Museum of Art 110 South Market, San Jose. (408) 294-2787. Tues-Sun, 11am-5pm. Free. "Yoshitomo Nara: Nothing Ever Happens." A traveling exhibit featuring almost 150 paintings, drawings, and sculptures by Japanese pop artist Yoshitomo Nara. Through Oct 31.

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-7pm. \$4-8 (free first Thurs). "Within Small See Large: Rocks in Chinese Painting." Paintings that demonstrate the importance of the rock in Chinese art. Through Sun/24. "The Korean Potter." Korean pottery from the Silla and Kaya kingdoms of the fifth and sixth centuries. Through Sun/24. "Threshold: Byron Kim 1990-2004." An exhibition featuring an overview of Kim's art career. Through Dec 12. "Collage." Works by Jean Dubuffet, Romare Bearden, Joe Brainard, Robert Rauschenberg, and others. Through Dec 19. "MATRIX 213: Some Forgotten Place." Landscapes by contemporary painters. Through Dec 19. "The Baum: An American Emerging Photographers Award." Photographs by Baum Award recipient Katy Grannan. Through Dec 5. "Turning Corners." Innovative masterworks from the UC Berkeley Art Museum collections. Through Jan 22, 2006. "Figurations." Recent paintings, photographs, and sculptures. Through Jan 22, 2006.

galleries

Opening

Balazs Gallery 2811 Mission; 550-1108. Sat-Sun, noon-5pm. "Visions from the Abyss." works by Carl Auge, Judd Hawk, Eric Joyner, Stephen Kasner, Steven Leyba, Txutxo Perez, Steve Richards, Dara Santhai, and Chris Train (reception Fri/22, 9-midnight, \$3-5 donation). Oct 21-Nov 10.

Blue Room Gallery 2331 Mission; 282-8411. Wed-Sun, 1-9pm. "Bay Area Furniture Art," works by local designers and artists (reception Thurs/21, 6-9pm). Oct 21-Nov 28.

Brian Gross Fine Art 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Political drawings by Robert Arneson. Through Nov 27.

Frey Norris Gallery 456 Geary; 346-7812. Tues-Sun, 11am-7pm. "The Peripheral World." works by David Linn. Through Thurs/21. "Asian Invitational," works by Chinese, Japanese, and Korean artists. Oct 23-Nov 25.

G Bar 488 Presidio; 409-4227. Works by members of Dandelion Black photography collective (reception Thurs/21, 7pm-2am). Oct 21-Nov 21.

Gregory Lind Gallery 49 Geary, fifth floor; 296-9661. Tues-Sat, 10:30am-5:30pm. "On One Side of the River, Healthy Desires; On the Other, a Measly Phone Booth," works by Amy Rathbone. "Songs to Teach Your Children," works by Bob Matthews (reception Nov 4, 5:30-7:30pm). Through Nov 27.

Jack Hanley Gallery 395 and 389 Valencia; 522-1623. Tues-Sat, 11am-6pm. "Twin Prime," works by Xylor Jane; works by Erwin Wurm (reception Thurs/21, 6-9pm). Oct 21-Nov 20.

Newmark Gallery 251 Post, No. 412; 392-3692. Tues-Sat, 11am-6pm, and by appt. "The Spirit of a Scape," new acrylic paintings by AnnaMir. Through Sat/23. Selected drawings by Paul Madonna (reception Nov 7, 6-8pm). Oct 26-Nov 27.

Continued on page 102

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Galleries

From page 101

Polarity Post Production 69 Green; 673-3080. Mon-Fri, 9am-5pm. "Simple Geometry," an exhibit focusing on geometric shapes and forms (reception Wed/20, 6-8pm). Through Jan 8, 2005.

Rena Bransten Gallery 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Drawings and photographs by Rebecca Bollinger; mixed-media drawings and photo-

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critic's choice: art

'New Work: Evan Holloway and Dave Muller'

Through Sun/24, San Francisco Museum of Modern Art

In a back gallery on the fifth floor of the San Francisco Museum of Modern Art, Dave Muller has installed a delightful S.F. cityscape, titled *The City at 11:16AM*. The piece belongs to a series called "Sprawling," but it creates a sense of open space and playful freedom that contradicts the oppressive feelings engendered by urban and suburban sprawl. Muller focuses on the sky, decorating the 33-plus-foot-high walls of the gallery with more than 100 roughly three-by-four-foot panels of paper, painted a vibrant blue and interrupted only by the faint white of cumulus clouds. The paintings climb the walls in interconnecting patterns, creating sculptural shapes through their design and through the white patches of wall that remain uncovered. Fanciful objects inhabit the sky, including hot-air balloons and an Alaska Airlines jet with Minnie Mouse painted on its side (perhaps on its way to LAX). Occasionally the installation touches down to reveal exactly where it's located: A street lamp reaches up with banners the Explorerium. A street sign reads "Pacific Ocean." And Suto Tower appears on the horizon. Muller lives and works in Los Angeles, but he grew up in the Bay Area. His installation is rich with a childlike wonder that's emphasized by its upward-looking gaze. But the piece is preserved from mere nostalgia by the Dumpster that appears when the painting finally reaches the ground, reminding the viewer of the realities of city life. In the center of the gallery, Evan Holloway has installed a sculpture titled *Map*, with painted tree branches entwined in the shape of an electronic or mechanical system. One wing of the sculpture is painted with primary colors, while the other is painted with shades of gray. The piece speaks to a world in which technical processes have progressively replaced natural phenomena and come to appear natural. **Fri.-Tues., 11 a.m.-6 p.m.; Thurs., 11 a.m.-9 p.m., 151 Third St., S.F. (415) 357-4000, \$10, \$7 seniors, \$6 students, free for 12 and under and members (half-price Thursdays 6-9 p.m.; free first Thursday of the month).** (Clark Buckner)



DETAIL OF 'SPRAWLING' BY EVAN HOLLOWAY. PHOTO COURTESY OF SF MOMA

Southern Exposure 401 Alabama; 863-2141. Tues-Sat, 11am-5pm. "The Way We Work," Southern Exposure's 30th anniversary exhibition featuring works by six artists collectives. Through Sat/23.

Stephen Wirtz Gallery 49 Geary; 433-6879. Tues-Fri, 9:30am-5:30pm; Sat, 10:30am-5:30pm. "Signature Works," works by Magdalena Abakanowicz (reception Nov 4, 5:30-7:30pm). Through Nov 24.

Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln Way; 661-1316, ext 303. Daily, 10am-4pm. "Skin Deep - The Beauty of Bark," color photographs by Helene Sobol (reception Wed/20, 5-7pm). Through Dec 30.

Thoreau Center for Sustainability 1016 Torney; 561-7823. www.thoreau.org. Mon-Fri, 9am-5pm. "Imbued," an exhibition exploring the collective perspective of the Korean American experience based on the works of 17 San Francisco Bay Area artists. Through Oct 29.

Bay Area

Alameda Art Center 1701 Webster, Alameda; (510) 748-7888. Tues-Sat, 11am-6pm; Sun, noon-5pm. "From the Fire," works in clay, glass, and metal. Through Oct 29.

John F. Kennedy University Arts and Consciousness Gallery Berkeley Business Center, 2956 San Pablo, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "vision into form," works by Hannelore Fischer (reception Sat/23, 5-8pm). Through Oct 29.

Oakland Art Gallery 199 Kahn's Alley, Broadway and 14th St, Oakl; (510) 637-0395. Thurs, 11am-6pm; Fri, 11am-5pm; Sat, noon-5pm. Works by Squeak Carnwath (reception Thurs/21, 5-8pm). Through Nov 20.

Third Street Grind Gallery 464 Third St, Oakl; (510) 832-5282. Mon-Fri, 6:30am-2:30pm. "Translations," acrylic and mixed-media works by Suzanne Albertson (reception Thurs/21, 6:30-8:30pm). Through Oct 29.

Toki 1212 San Pablo, Berk; (510) 524-7363. Mon-Fri, 9am-5pm; Sat-Sun, 10am-4pm. "Angst Americana," works by Francis McIlveen. Through Fri/22.

Turn of the Century Fine Arts 2510 San Pablo, Berk; (510) 849-0950 or (800) 849-6059. Fri-Sun, noon-6pm, and by appt. "Love for Sale," paintings by Mark P. Fisher. Through Wed/20. **21 Grand** 449B 23rd St, Oakl; (510) 444-7263. Thurs, 4-8pm; Fri-Sun, 1-6pm. "Hodgk Highway," collage-esque paintings by Jeannie Lydon and Alison Tharp. Through Sun/24.

stage

Stage listings are compiled by Laurie Koh and Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, Anna Muntzaris, Laru Shalson, and Chloe Velman. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

High School Galileo Academy of Science and Technology, 1150 Francisco; 1-877-316-0198. www.antenna-theater.org/highschool.htm. \$7.50-15. **Opens** Fri/22, 6pm. **Runs** Fri-Sat, 6-9:30pm; Sun, 1:30-5pm. Through Nov 7. Antenna Theater and students at Galileo Academy present this innovative 45-minute walking tour of the school, with a soundtrack featuring student actors played through headphones to enhance the experience.

The Real Thing Geary Theater, 415 Geary; 749-2228. www.act-sf.org. \$11-68. **Previews** Thurs/21-Sat/23, Tues/26, 8pm (also Sat/23, 2pm). **Opens** Oct/27, 8pm. **Runs** Oct 28-30, Nov 3-6, 9-13, 16-17, and 18-20, 8pm (also Oct 30, Nov 3, 6, 13, 17, and 20, 2pm); Oct 31, Nov 7, 14, and 21, 2pm (also Nov 14, 7pm); Nov 2, 7pm. Through Nov 21. American Conservatory Theater performs Tom Stoppard's love story

graphs by Lucas Samaras (reception Thurs/21, 5:30-7:30pm). Oct 21-Nov 27.

San Francisco Recycling and Disposal 503 Tunnel; 330-1414. Call for hours. "Transmigrations," works by Michael Kerbow. Fri/22-Sat/23.

SF Camerawork 1246 Folson; 863-1001. Tues-Sat, noon-5pm. "Monument Recall," SF Camerawork's 30th anniversary group show. Oct 26-Nov 24.

Sargent Johnson Gallery Center for African and African American Art and Culture Complex, 762 Fulton; 922-2049. Tues-Sat, noon-5pm, and by appt. "The Raw," works by Malik Seneferu (reception Nov 11, 6-8pm). Oct 25-Jan 23, 2005.

66 Balmy Gallery 591 Guerrero; 522-0502. Thurs-Fri, 3-8pm; Sat-Sun, noon-5pm. "Three Faces," new works by Courtney Booker, Tim Gates, and Lucrecia Troncoso (reception Fri/22, 7-10pm). Oct 21-Nov 7.

Swell Gallery San Francisco Art Institute, Third Street Graduate Center, 2565 Third St; 641-1241. Mon-Sat, 9am-6pm. "Blender," works by Patrick Day, Mel Davis, Yoon Lee, Cassie Glessner, Jordan Stein, Megan McCready, and others. Oct 25-Nov 5.

Triangle Gallery 47 Kearny, fifth fl; 392-1686. Tues-Sat, 11am-5pm. Paper sculpture by Renee Carriere. Through Sat/23. Recent paintings by Richard Wilson (reception Oct 28, 5:30-7:30pm). Oct 26-Nov 27.

Trophy Room Museum Veterans War Memorial Building, 401 Van Ness; 885-2251. Call for hours. "A-Day 60th Anniversary Commemoration," World War II artifacts. Through Fri/22.

Varnish Fine Art 77 Natoma; 222-6131. Tues-Fri, 11am-11pm; Sat, 1-11pm. "Flasks of Fiction," works by Bella Feldman. Through Sat/23. "Fly in the Ointment," works by Grant Irish, Craig La Rotunda, and Kevin Peterson (reception Thurs/28, 7-11pm). Oct 26-Nov 27.

Bay Area

Gallery 555 555 City Center, 12th St and Clay, Oakl; (510) 238-2200. Mon-Fri, 7am-6pm (third Thurs, until 8pm). "Casting Pebble, Flying Kite," works by Joyce Hsu and Chen-Ju Pan (reception Thurs/21, 5-8pm). Oct 21-Jan 5, 2005.

Nexus 2701 Eighth St, Berk; (510) 486-8118. Sat-Sun, noon-5pm. New works by Arthur Bacon and Aitana de la Jara (reception Sat/23, 7pm). Sat/23-Sun/24.

Women's Cancer Resource Center Gallery 5741 Telegraph, Oakl; (510) 601-4040, ext 11. Mon-Fri, 9am-5pm. "Swimming Through Air and Time," paintings by Marsha Balian and Judy Levit (reception Fri/22, 6-8pm). Oct 22-Dec 17.

Ongoing

Amperand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 11am-5pm, and by appt. "Uli Universum," works by Uli Gassman. Through Sun/24.

Atrium 600 Townsend; 458-3535. Mon-Fri, 9am-5pm; Sat, 1-4pm. "California Design 2004," contemporary furniture and decorative objects. Through Fri/22.

Baxter Chang Patri Fine Art Hotel Nikko, 222 Mason; 397-2000. Tues-Sat, 11am-7pm, and by appt. "Art in Dialogue," works by Chagall, Dahlberg, Dine, Frankenthaler, Hockney, Picasso, and others. Through Nov 15.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "Resolution," works by Christine Eudoxie. Through Nov 13.

Edo Salon 601 Haight; 861-0131. Daily, 11am-8pm. "Homeward Migration," recent works by Dana Hennenway. Through Mon/25.

Focus Gallery 2423 Polk; 567-9067. Tues-Wed and Fri-Sun, noon-6pm; Thurs, noon-9pm. "No Rules," new abstract acrylics and watercolor paintings by Marie-Louise Ullmark. Through Oct 27.

Playspace Gallery California College of the Arts, 1111 Eighth St, second floor; www.cca.edu. Tues-Sat, noon-5pm. "Blender," works by Travis Kerkela, Scott Debie, Ahndraya Parlato, Susan O'Malley, and others (reception Fri/22, 6-9pm). Through Nov 5.

SF State University Club Gallery 1640 Holloway; 868-1239. "NeoFractal Painting - Beyond Pollock," paintings and 3D art by Jaz Fabry. Through Thurs/21.

Skylight Gallery San Francisco Public Library, Main Branch, 100 Larkin, sixth fl; 557-4277. Sun, noon-5pm; Mon and Sat, 10am-6pm; Tues-Thurs, 9am-6pm; Fri, noon-6pm. "Colored: Black 'n' White: The Philippine-American War in American Popular Media," nearly 70 magazine and newspaper cartoons from 1896 to 1907 that convey the political, racial, and gender issues surrounding the Philippine-American War. Through Thurs/21.

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Train Stories Marsh, 1062 Valencia; 826-5750, www.themarsh.org, \$15-22. *Previews Thurs/21-Fri/22, 8pm. Opens Sat/23, 8pm. Runs Thurs-Sat, 8pm. Through Nov 6.* Wayne Harris performs his solo show about three men linked by heritage, railroads, and tragedy.

Bay Area

Present Laughter Live Oak Theater, 1301 Shattuck, Berk; (510) 649-5999.

www.aefberkeley.org, \$10. *Opens Fri/22, 8pm. Runs Fri-Sat and Nov 18, 8pm; Nov 14, 2pm. Through Nov 20.* The company performs Noel Coward's comedy.

'Smorgasbord of Shorts' Rocking Chairs 100%, 850 Fourth St, San Rafael; (415) 454-2787, www.allertheater.org, \$20 (Oct 29, pay what you can). *Opens Fri/22, 8pm. Runs Fri-Sat, 8pm; Sun/24 and Nov 7, 5:30pm; Oct 28, 6:30pm. Through Nov 7.* Alternative Theater Ensemble presents its first production, four short plays (three by local writers).

Ongoing

And Then They Came for Me: Remembering the World of Anne Frank New Conservatory Theatre Center, 25 Van Ness; 861-4914, ext 109, sara@nctcs.org, \$5-10. *Wed/20-Fri/22, 10 and 11:45am (also Fri/22, 8pm); Sat/23, 8pm; Sun/24, 2pm.* New Conservatory Theatre Center's YouthAware Program presents James Still's play, which draws on the experiences of Holocaust survivors.

'Avant GardARAMA' Exit Theatre, 156 Eddy; 419-3584. *\$15-25. Fri-Sat, 8pm. Through Nov 20.* Cutting Ball Theater performs a program of five short, experimental plays.

Ben Franklin: Unplugged Magic Theatre, Fort Mason Center, Marina at Laguna; 441-8822, www.zspace.org, \$25-30. *Wed-Sat, 8pm (also Sat, 3pm; no shows Wed/20 or Nov 25); Sun, 3pm (also Nov 28, 7pm).* Through Nov 28. Josh Kornbluth performs a new version of his popular monologue.

• **The Boneman of Benares** Thick House, 1695 18th St; 821-4849, www.encoretheatrecompany.org, \$15-20. *Thurs-Sat, 8pm; Sun, 5pm. Through Oct 30.* The stage adaptation of Terry Tarnoff's semi-fictionalized novel — based on his globe-trotting adventures in East and South Asia, Africa, and Europe between 1971 and 1974 — becomes the latest in a series of travelogues to appear on Bay Area stages recently. In Encore Theater Company's world premiere, it's one of the more theatrical too, graced with an elegantly spare but dynamic set and lighting design (by James Paeron and Christopher Studley, respectively, with video work by Jeff Diehl), an involving, atmospheric score by David Molina, and most of all, actor Ron Campbell in the role of Tarnoff's narrator-alter ego. Handily directed by Mark Routhier, it's also a time trip back to the early '70s, whose chaotic and vaguely sinister vibe resonates all too powerfully today. But it's Campbell's happy-go-lucky wanderer, oblivious at first to the skeletons in his knapsack, who makes it all immediately credible. The veteran solo performer's physical fluency and range of expression capture the emotional and psychic extremes central to Tarnoff's narrative — at least as great as the cultural and geographic ones — with a flair that doesn't slacken for a moment. (Avala)

• **Boy Gets Girl** Phoenix Theatre, 414 Mason; 789-8221, www.theatricalcollective.org, \$15-25 (Thurs/21, two for one). *Runs Sat/23, 8pm.* Rebecca Gilman's smart and unsettling play, about a New York magazine writer (Karen Finch) stalked by a violently obsessed stranger (Garth Petal), receives a gripping San Francisco premiere in this finely tuned production by Actor's Collective. Progressive paranoia and fear follow Theresa's blind date with Tony after her attempt to call off further contact falls on deaf ears. Meanwhile, in the altered relationships that result — between the protagonist and her boss (Geoff Hoffman), a fellow writer (Andy Freeman), and the magazine's perky young receptionist (Mary McGloin) — Gilman's drama interrogates the sexual politics that make stalking so statistically significant a threat, and successfully weds the didacticism of an "issue" play with the psychological dimensions of a sophisticated thriller. Adding to the

Continued on page 104



Peter Sellars' FOR AN END TO THE JUDGMENT OF GOD/KISSING GOD GOODBYE

Text by Antonin Artaud and June Jordan

3 Performances ONLY!

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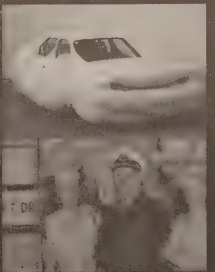
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Be the first to see *I Love My Time, I Don't Like My Time*. Recent Work by Erwin Wurm; *Soy y Que: New Chicano/Latino Representations*; and *Create and Be Recognized: Photography on the Edge*, and enjoy urban beats by DJs Club Unicornio, *Gen Mex: New Video Art from Mexico*, live performances by Pepito and Los Abandonados, and performance art by Shiv and Dulet.



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FINAL WEEK!

Danny and the Deep Blue Sea

Written by Oscar-winning screenwriter John Patrick Shanley (*Moonstruck*) and directed by Rhonnie Washington, this two-character play is an odd love story between lonely outcasts, Danny and Roberta. Set in a dingy Bronx bar, the two strangers begin a halting conversation, argue and ultimately share their most guarded secrets.

Thu-Sat, Oct 21-23, 8 pm; Sun, Oct 24, 2 pm

Little Theatre, Creative Arts Bldg

SFSU campus, 19th Ave & Holloway, SF

Admission: \$10 General / \$8 Students & Seniors

Box Office: 415/338-2467

Tones of Autumn

The SFSU Symphony, conducted by Jassen Todorov, presents Schubert's Symphony No. 8 in B minor, D. 759 "Unfinished;" Elgar's Introduction and Allegro for String Quartet and Orchestra, Op. 47 with Alexander String Quartet as guest soloists, and Mozart's Symphony No. 40 in G minor.

Friday, October 22, 8 pm

Knuth Hall, Creative Arts Bldg

SFSU campus, 19th Ave and Holloway, SF

Admission: \$5 General; Box Office: 415/338-2467

MORRISON ARTISTS' SERIES PRESENTS

Perlman/Schmidt/Bailey Piano Trio

"Young thoroughbreds who play to the highest standards" [Santa Barbara News Press], the PSB Piano Trio's star is on the rise. The original members—acclaimed pianist Navah Perlman and the powerful, multi-faceted cellist Zuili Bailey—are now joined by sensational young violinist Giora Schmidt. Program: Beethoven/"Archduke Trio"; Brahms/Trio No. 1 in B Major, Op. 8

Sunday, October 24, 3 pm

McKenna Theatre, Creative Arts Bldg

SFSU campus, 19th Ave and Holloway, SF

Free Admission (Underwritten by the Morrison Chamber Music Center)

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Theater

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conversation are a female police detective (Adrienne Krug) and an aging breast-obsessed B movie-maker (Paul Gerrior) clearly modeled, not at all unsympathetically, on the late Russ Meyer. While the second act remains less sharply focused than the first, and is probably a little too long, Mei Ann Teo's meticulous direction and very fine cast ensure Gilman's well-paced scenes, natural-sounding dialogue, and effortless humor get their due. (Avila)

Bye-Bye, bin Laden! Off-Market Theater, 965 Mission; 262-0477, www.custommade.org. \$17-20. Thurs-Sat and Nov 2, 8pm; Sun, 7pm.

Can-Can Eureka Theatre, 215 Jackson; 978-2787, www.42ndStMoon.org. \$17-30. Wed/20, 7pm; Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm.

Through Oct 31. Cole Porter and Abe Burrows's 1953 musical opens with a scene in a fin-de-siècle Paris courtroom in which a coterie of mademoiselles are publicly chastised for lascivious leg wiggling, garter flashing, and skirt twirling at a Montmartre speakeasy. "We know the difference between a pair of panties and a pair of pants," the giggling coquettes sing to a panel of uncomfortably enthralled judges and gendarmes. "We are maidens typical of France." What follows is a witty expose of the conflicts between commerce and art, love and duty, and male and female, as a feisty laundry-cum-cabaret owner fights to save her career and heart from falling prey to the strong arm of the law. The performers in 42nd Street Moon's juicy production expertly twirl and kick their way through Porter and Burrows's rambunctious and lovely songs, creating a perfect balance between the slapstick and the sublime. (Veltman)

Cat on a Hot Tin Roof Actors Theatre of San Francisco, 533 Sutter; 296-9179, www.actorstheatre.org. \$10-25 sliding scale. Thurs/21-Sat/23, 8pm. Actors Theatre of San Francisco presents Tennessee Williams's 1955 masterpiece, set on a Mississippi plantation during the 65th birthday party of its gruff self-made patriarch, Big

Daddy (Joe Madero). The play unravels in real time a dysfunctional family's web of deceit and avarice as son Gooper (Tim Meehan) and wife Mae (Ann Hopkins), pregnant with her sixth child, maneuver for the ailing Big Daddy's inheritance against brother Brick (Daniel Hart Donoghue) and his childless wife Maggie (Elisa Jones) — the proverbial cat of the title, determined to keep her husband from retreating forever into a cultivated alcoholic stupor triggered by the death of close friend and fellow football hero Skipper. In the drama's titanic struggle between life and death, Jones's magnetic, heart-wrenching Maggie is vitality itself: a nervous stream of chatter interrupted by flights of sheer eloquence, all of it beating against the self-imposed Brick, whose guilt in turn feeds the central confrontation with his foul mouthed giant of a father. Directors Christian Phillips and Kenneth Vandenberg elicit skillful, honest performances all around, including Hannah Marks's excellent Big Mama. If, for example, the Mississippi accents appear somewhat scattered, minor imperfections in an otherwise potent production shrink to insignificance before this juggernaut of a play. (Avila)

Circumnavigator Marsh, 1062 Valencia; 826-5750, www.themash.org. \$10-14. Extended run: Thurs-Sat, 7pm (no shows Oct 28-30). Through Nov 13. Dan Hoyle's solo performance is his travelogue of a 2002 around-the-world trip financed by a grant from the Circumnavigator Club to study the impact of globalization. The traveler's young and inquisitive mind, however, lends the enterprise a personal cast, interrogating his own assumptions as an activist and the child of a '60s-era socialist in light of the social complexities he encounters. Directed by veteran monologist Charlie Varon, Hoyle draws his characters skillfully, with much humor and implicit compassion. (Avila)

Disney's The Lion King Orpheum Theatre, 1192 Market; 512-7770, 356-LION, www.bestof-broadway-sf.com. \$26-82. Extended run: Wed-Sat and Tues/26, 8pm (also Wed and Sat, 2pm); Sun, 1 and 6:30pm (no 6:30pm show Oct 31). Through Nov 21. Apparently director and de-

signer Julie Taymor didn't win those Tonys for nothing. The Bay Area premiere of her staged interpretation of Disney's *The Lion King*, courtesy of Best of Broadway, works so well you're liable to forgive the residual Disney that clings to this singular spectacle. The plot — a lion cub grows up in exile until he can assume his rightful place on the usurped throne of his late father — must be familiar to nearly everyone by now; the characters are the stock ones recycled by Disney. They're animated, however, by a superb cast. (Avila)

Don't Make Me Look Too Psychotic 533 Sutter; 820-3945, www.toopsychoic.net. \$22. Fri-Sat, 8pm. Through Nov 27. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show, which he developed after dating a particularly incendiary woman. *Psychotic* — which enjoyed a 68-week local run after premiering in 2000 and is now back for a brief revival run — is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

Elai! First Lady of Song Shelton Theater, 533 Sutter; (510) 232-3522. \$15. Sat, 10pm. Ongoing. Jamie Myrick stars in this multimedia jazz production paying tribute to Ella Fitzgerald. **The Exiled Xenodrome**, 1320 Potrero; 621-1503. \$10. Thurs-Sat, 8pm. Through Oct 30. Stuart Bousel directs his play about a group of friends and lovers whose lives intertwine in their small city.

The Fever Exit Cafe, 156 Eddy; www.pacificplayback.com/fever. \$15-20. Fri-Sat, 8:30pm. Through Oct 30. Pacific Playback Theatre presents Wallace Shaw's play about an ill man stuck in a foreign country.

411 Next Stage, 1520 Gough; (510) 645-1223, www.cassandrascall.com. \$12-15. Fri-Sat, 8pm; Oct 31, 2pm. Through Oct 31. Cassandra's Call Productions and Theatre Residencies Inc. present Dan Wilson's dark comedy about a woman who realizes her telephone has supernatural powers.

Killing My Lobster Goes to the Polls ODC Theater, 3135 17th St; 558-7721, www.killingmylobster.com. \$12-17. Thurs-Fri, 8pm; Sat, 7:30 and 10pm; Sun, 7pm. Through Oct 30. Marc Vogl directs fellow members of San Francisco-based sketch-comedy troupe Killing My Lobster in a liberatingly silly take on electoral politics, the presidential race, the so-called war on terror, and the meaning of gay marriage in late Victorian England. Company members Tonya Glanz, John Kovacevich, Daniel Lee, Sarah Mitchell, Shayne Troha, and Jon Wolansky impersonate news anchors, political consultants, swing voters, and morally and physically challenged candidates, while Nick Olivero and Sean Christensen are bearded 15-year-old campaign interns, in two acts' worth of skits, shadow puppetry, short film, and animation that send up the political animals you love to hate, or love to love only too well (including local hero Matt Gonzalez amid his would-be-groovy mayoral headquarters at the Horseshoe Café in the Lower Haight). Plucky and infectious, the writing here contains some of the best from KML in a while, and guided by the group's always first-rate comedic acting — as well as a six-piece band that really knows how to swing the vote — this is likely your antidote to the Nov. 2 blues. (Avila)

Laura's Bush: A Political Satire Brava Theater Center, 2789 24th St; 647-2822, www.bravatheater.org. \$14-18. Wed-Sat, 8pm; Sun, 3pm. Through Oct 31. See "Surreal Politik," page 61.

Looking over the President's Shoulder Lorraine Hansberry Theatre, 620 Sutter; 474-8800, www.lhst.org. \$25-32. Thurs-Sat, 8pm; Sun, 2pm. Through Nov 7. The Lorraine Hansberry Theatre opens its 24th season with James Sull's White House-set tale of Alonzo Fields, the chief butler who served four U.S. presidents.

Not a Genuine Black Man Marsh, 1062 Valencia; 826-5750. \$15-22. Extended run: Thurs-Sat, 8:30pm. Through Oct 30. What, asks the unapologetically middle-class Brian Copeland, is the real meaning behind the phrase, "a genuine black man"? By way of an answer, the stand-up comic and KGO radio host offers up a simultaneously funny and disarmingly frank story about growing up African American in the racist suburb that was San Leandro in the early 1970s. Letting his narrative bounce back and forth between his boyhood memories and a period of depression that overtook him as a parent in 1999 — and interlarding the autobiography with verbatim utterances from both sides

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Epiphany Productions

Sat/23–Sun/24, along Muni F-line Market Street route

The arts flourish most luxuriously when they're embedded in the fabric of society. That's why art in public places is so important, both for the artist whose work becomes part of the everyday and for the public whose environment is enriched — and you can expect to be enriched when two experienced choreographers hit the streets with separate programs this week. Margaret Jenkins Dance Company's Baker's Dozen dancers take over Justin Herman Plaza's much maligned/admired Vaillancourt Fountain for *Danger Orange*. Whatever you may think of the fountain, it's a setting that engraves itself onto your mind. It probably will even more so once Jenkins and her collaborators, magician-designer Alexander Nichols among them, are through with it. Also downtown: Kim Epifano's Epiphany Productions presents *Trolley Dances*, a collaboration with Jesseilto Bie, Joanna Haigood, and Jean Isaacs (who first started trolley dances in San Diego). Hop on one of Muni's F-line trolley cars, head down Market Street, and get off whenever a particular site-specific piece strikes your fancy. The trip starts at the San Francisco Public Library and ends at the Embarcadero, and all you need is your Fast Pass (or Muni fare) to see the show. Margaret Jenkins Dance Company: noon (also Sat/23, 1:30 p.m.), Embarcadero at Market, S.F. Free. (415) 826-8399, www.mjdc.org. Epiphany Productions: every 45 minutes from 12:15–4 p.m., begins at San Francisco Public Library, 100 Larkin, S.F. Free (Muni fare \$1.25). (415) 267-4825, www.epiphanydance.org. (Rita Feliciano)



TROLLEY DANCES PHOTO BY ANDY MOGG

of the fight his family joined to desegregate the city — Copeland brings admirable chops as a comedian to bear on some difficult and disturbing, if ultimately hopeful, material. (Avila) **The Opposite of Sex** Magic Theatre's Sam Shepard Theatre, Fort Mason Center, Blag D, Marina at Laguna; 441-8822, www.magictheatre.org. \$25-30. Extended run: Tues-Sat, 8:30pm; Sun, 2:30 and 7:30pm. Through Oct 31. The Magic kicks off its new season with the world premiere of a likely Broadway-bound musical, based on screenwriter Don Roos's offbeat 1998 comedy, with music and lyrics by Douglas J. Cohen and book by Cohen and Robert Jess Roth. Dedee Truitt (Kerry Butler), the story's foul-mouthed and insouciant 16-year-old narrator, abandons her trashy but bereaved mother (Donna Vivino) at her stepfather's graveside, moves in with 35-year-old gay half brother Bill (John Bolton), and seduces his much younger live-in boyfriend, Matt (David Burkia). For her next trick, Dedee — now pregnant and with Matt, Bill's life savings, and the ashes of Bill's deceased longtime lover in tow — leads her half brother and his utterly cynical but protective friend Lucia (Karen Ziemba) on a cross-country chase. Cohen's upbeat musical score cooks alongside director Roth's tightly paced staging, though the irrelevant lyrics can seem a bit forced and often lack the crispness and edginess of the dialogue. But Dedee's dry bad behavior and the older generation's dry humor and jaded outlook set up an appealing dynamic among the sharp, mainly New York-based cast. (Avila)

Pagant New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctsf.org. \$20-32. Extended run: Wed-Sat, 8pm; Sun, 2pm. Through Oct 31. The New Conservatory Theatre Center's Pride Season Ten presents Albert Evans, Bill Russell, and Frank Kelley's musical about an over-the-top beauty pageant.

Persistent Vegetative State Off-Market Theatre, 965 Mission; (510) 233-3168. \$12-25. Fri/22-Sat/23, 8pm. Dogz Productions performs Robert C. Barker's dark political comedy. **The Producers** Golden Gate Theatre, 1 Taylor; 512-7770, www.bestofbroadway-sf.com. \$43-81. Wed/20-Sat/23, 8pm (also Wed/20 and Sat/23, 2pm); Sun/24, 2pm. Thanks to a chorus line of walker-twirling grannies, a pigeon-fancying neo-Nazi turned playwright, and a seven-foot Swedish sexpot with an unpronounceable name, fans of Mel Brooks will immediately recognize the auteur's irascible brand of retro kitsch buffoonery in *The Producers*. Brooks's

musical based on his 1968 movie of the same name. Having theorized that a theatrical plot might be more lucrative than a hit, a has-been Broadway producer, Max Bialystock, and his weedy accomplice, Leo Bloom, attempt to put on a terrible show and escape to Rio with the surplus production cash. As tightly wound and lunatic as any of Brooks's films, *The Producers* — though gorgeously choreographed and slickly performed — seems to unravel in the second half. And despite the fun-house antics, one can't help thinking that Brooks's decision to put a musical about Hitler's heroism (featuring besuicured fauleins with pretzels, beer steins and sausages wobbling on their heads) at the center of his work would have felt somewhat edgier back in 1968 than it does today. (Veltman)

Quartet No. 1 for Three Characters and Cello Actor's Theatre of San Francisco, 533 Sutter; 820-1565, www.steinbeckpresents.org. \$17-20. Thurs/21-Sat/23, 8pm. SteinBeck Presents' inaugural season begins with local playwright Dan Harder's inventive but uneven drama about the mysterious disappearance of a white lawyer (Kathryn Wood) and a black poet (Skyler Cooper). Harder's own "zipperz" poetry style inspires a narrative told as two sets of three intercut monologues, punctuated by Randy Craig's impressionistic score (expertly played by cellist Shain Carrasco). Act one blends the investigation of a female police detective (Cooper), the objections of the missing woman's sister (Wood), and the paranoid testimony of a cabbie (John Michael Beck). Act two, partly narrated by a Coast Guard officer (Beck), reveals what happens after the pair disappear. The racial and class biases feeding the accusations of the first act give way to an idealistic couple's search for a better world beyond the Golden Gate. (In fact, more than one scene is brewing for them out there.) Harder's tightly interwoven dialogue layers on new meanings to some degree but can also be diluting. Performances grow stronger and more focused in the less fractured second act, which nicely builds some high-seas suspense and weighs anchor despite director Alan Quismorio's rather static staging. (Avila)

The Rebel Courtesan, Begum Sumroo Theater Artaud, 450 Florida; www.begumsumroo.com. \$18-20. Thurs/21-Sat/23, 8pm; Sun/24, 2pm. Theater Rasa Nova performs Partap Sharma's tale of a courtesan who rises to fame and glory in British India.

• **Sex and Mayhem** New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctsf.org.

\$20-25. Extended run: Thurs/21-Sat/23, 8pm; Sun/24, 2pm. In this stage adaptation of writer-performer Donald Currie's autobiographical CD audio series, the third-generation San Franciscan takes his audience on a personal tour of the city's underground as it intersected with the expanding counterculture of the pre-Stonewall 1960s. In a monologue as quirky as it is evocative, Currie's expansive, intoxicated vocabulary and lightning-quick alliterative style soon conjure up those years (and his buttoned-down 1950s upbringing) with the precision of a campy world-drunk Doctor Demento toting a Benzedrine prescription. Composer Don Seaver's keyboard and guitar accompaniment provides a complementary range of atmospheric shading, and John Dixon's seamless direction ensures a lively pace as Currie recounts his firsts — first movie at the Castro, first two-minute fondle with a boy in a closet, first time on-stage, first love, first LSD trip, first hippie commune, etc. — with a frenetic wit and rollicking narrative tempered only by a survivor's vantage on the tumultuous decades in between, and as symbolized by the empty chairs on either side of him, the friends and loved ones lost in them. (Avila)

69 Stories: One Pervert's Tale and No Good Deed Exit on Taylor, 277 Taylor; 675-5995, www.crowdedfire.org. \$15-20 (separate admission for each play; Nov 8, pay what you can). 69 Stories: Fri and Nov 8, 8pm. Through Nov 12. No Good Deed: Sat, 8pm. Through Nov 13. Crowded Fire Theater Company presents two solo shows by Bay Area actor-playwright Molena Williams.

Un/dying/love Climate Theater, 285 Ninth St; 407-1446, www.crapcore.com/un_dying_love.html. \$10. Thurs-Sat, 8pm. Through Oct 30. ActionWorks performs an original series of short plays by emerging Bay Area writers.

V the Ultimate Variety Show V Theater, Pier 39; 39-VSHOW, www.vtheshow.com. \$24-44. Nightly, 6 and 8pm. Ongoing. A revolving array of variety acts highlight this family-friendly show originally produced in Las Vegas.

Va Va Voom Room Plush Room, York Hotel, 940 Sutter; 885-2800, www.vavavoomroom.com. \$25. Fri-Sat, 11pm. Through Dec 18. Performers from San Francisco, New York City, and Los Angeles present a burlesque and vaudeville cabaret.

The Violet Hour Playhouse, 536 Sutter; 677-9596, www.ticketweb.com. \$30. Wed/20-Sat/23,

Continued on page 106

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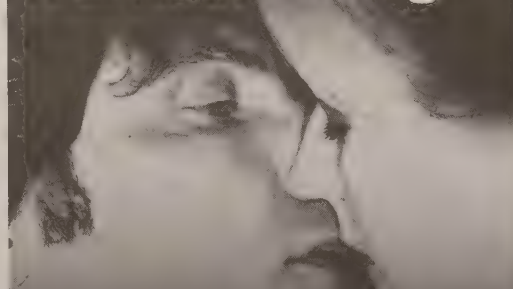
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stage listings

Theater

From page 105

8pm (also Sat/23, 3pm). The old saying "publish or perish" doesn't apply to the start-up publishing company in Richard Greenberg's *The Violet Hour*. In fact, it's the opposite. The unpublished writer is the one destined to escape from a life of cruel fate (we're talking suicide pacts, mental illness, and untimely death). It's 1919 in Manhattan, and well-to-do John Pace Seaverling (Liam Vincent) must choose between publishing the novel of good of college buddy Denis McCleary (Kevin Rolston) — titled *The Violet Hour* (that magical city hour before nightfall) — or the work of his clandestine lover, jazz singer Jessie Brewster (Kathleen Antonia). As John grapples with his loyalties, assistant Gidger (Louis Parnell) announces the arrival of an unusual machine in the office — one that spews thousands of pages of events to come. The two men read up on the fate of their writers, friends, and lovers (not to mention their own lives) and try to reconstruct a history that hasn't happened yet. A solid cast, including director Bill English's daughter, Lauren English, as the heiress Rosamund Plinth, brings the intriguing. *Back to the Future*-esque script to life while driving home the idea that timing could indeed be everything. (Mantzaris)

Welcome to the Hypnodrome Hypnodrome, 575 10th St; 248-1900, www.hypnodrome.com. \$15-50. Thurs-Sat, 8pm. Through Nov 20. Thrillpaddlers presents its 2004 "Shocktoberfest!!! Spectacular," three Grand Guignol-inspired tales.

Bay Area

Eurydice Berkeley Rep's Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$10-55. Opens Wed/20, 8pm. Runs Tues, Thurs-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through Nov 14. Berkeley Rep performs Sarah Ruhl's fresh take on the classic Greek myth of Orpheus. **Ghost in the Machine** APE Space, 2525 Eighth St, Berk; (510) 332-1931. \$5-20. Fri-Sat and Sun/24, 8pm; Oct 31, 2pm; Nov 7, 7pm. Through Nov 7. Acme Players Ensemble presents David Gilman's brain-teasing drama. **Living Out** Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 903-6000. \$20-50. Tues, 7:30pm; Wed-Sat, 8pm; Sun, 2pm. Through Oct 31. TheatreWorks performs Lisa Loomer's comic drama about a lawyer and her nanny.

Lord of the Flies 8th Street Studios, 2525 Eighth St, Berk; (510) 420-0813, www.womanswill.org. Free (donations encouraged). Fri/22-Sat/23, 8pm; Sun/24, 3pm. All-female theater company Woman's Will takes a break from Shakespeare to perform its twist on William Golding's classic.

ReOrient Sixth Annual Festival of Short Plays Exploring the Middle East Ashby Stage, 1901 Ashby, Berk; (510) 986-9194, www.goldenthread.org. \$12-18. Thurs/22-Sat/23, 8pm; Sun/24, 3 and 7pm. Series One (Thurs and Sat): The first of two rotating programs in Golden Thread's sixth annual festival of short plays about or from the Middle East begins with excerpts from *Chocolate in Heat*, Growing Up Arab in America, a fringe-circuit piece by up-and-coming playwright Betty Shamieh recounted in the spirited, proud-hearted style of the spoken word generation. Meis Bilgin's less focused *Disheartened*, directed by Hal Gelb, has two children in a war zone engaged in a surreal dialogue about the world as they see it. Amy Mueller directs Naomi Wallace's *Between the Eyes*, a formidable lyric on the psychopathology of domination in Israel-Palestine as explored in the tortured resentment, and unrequited love, of an Israeli man (an excellent Doyle Ott). Arlene Hood directs William Borden's surprisingly successful *Falling*, which manages to extract meaning from 9/11 with humor and without mawkishness. Finally, Hood's sharp direction and a charming cast also get the most from Novid Parsi's playful but heartfelt *Tazzyeh*, in which a haggard Iranian director and his amateur players get a visiting Iranian-American guy to play the dreaded part of Shemr, the villain, in the annual Shiite passion play recounting the martyrdom of Imam Hussain. Uneven but worthwhile, this unique series offers wide-ranging reflection on the topical and perennial in a variety of dramatic tones. (Avila) Series Two (Fri and Sun): Besides dealing with issues surrounding Middle Eastern culture and politics, the three plays that constitute Series Two share bizarre

characteristics. While grieving women turn into tomatoes in Fatma Durmush's aptly named *Don't Eat the Tomatoes*, the shrill middle-class hostess in Lilly Thomassian's dark comedy *Dinner/Khnamakhos* describes how her husband turned into a tulip. And the dead soldier in Kevin Doyle's acerbic *Compression of a Casualty* mirrors the invisible girl at the center of Thomassian's play. From the clash between Armenian and American cultures, to the U.S. media's trivialization of the current Iraq war, to strife between Turks and Kurds in Turkey, each play carries a serious message. But while Doyle's artfully structured drama, with its intertwining of dialogue from actual CNN news transcripts, and Thomassian's *My Big Fat Armenian Wedding*-style portrait of a family dinner, manage to a degree to clothe polemic in effective theatrical language — Durmush's play, with its platitudes about life and death and heavy-handed symbolism, is more memorable for its chorus of goofy dancing tomatoes than for its commentary on Turkey's troubles. (Veltman) **A Step Away** Berkeley City Club, 2315 Durant, Berk; (510) 558-1381. \$8-20 (Thurs/21 and Oct 28, pay what you can). Thurs-Sat, 8pm; Sun, 5pm. Through Nov 21. Central Works performs Myrna Holden's new play about modern love.

dance

Dance Ellixir Dance Mission, 3316 24th St. \$8-4006, www.danceelixer.org. Fri-Sat, 8pm. \$15-18. With her fashion-model limbs but a richly sensuous performance style, Dance Ellixir's Leyya Tavil is fully absorbing to watch. The repeat performance of the bouncy *Game*, in which Tavil pits her lanky body against Cristina Waltz's video of hopping feet, still stands up. As does her seductive solo, *La fee*, from *L'heure verte*. The Dandy Drop section, however, could use some work. In the new piece *Detroit Lightning*, Tavil poses herself the problem of creating ever-shifting duets for seven dancers. Securely performed, the solution more than holds the audience's attention. With an elegant, complex dancer, a savvy collaborator in composer-performer Christopher Keyes, and sophisticated production values, Dance Ellixir looks like a company with a future. It's joined this weekend by the Roginsky/Funch Duo, Maxine Moerman Dancetheatre, and Steamroller. (Feliciano) **Epiphany Productions** Begins at San Francisco Public Library, 100 Larkin; 267-4825, www.epiphanydance.org. Sat-Sun, every 45 minutes from 12:15-4pm. Free (Muni fare \$1.25). See Critic's Choice.

'Evolutions: A Choreographic Platform' Jon Sims Center for the Arts, 1519 Mission; 554-0402, www.jonsimsctr.org. Fri-Sat, 8pm. \$15-20 (no one turned away for lack of funds). Alma Esperanza Cunningham curates this showcase, featuring innovative Bay Area modern dance artists.

Margaret Jenkins Dance Company Justin Herman Plaza, Vaillancourt Fountain, Embarcadero at Market; 826-8399, www.mjdc.org. Wed-Sat, noon (also Sat, 1:30pm). Free. See Critic's Choice.

Print Dance Project Cowell Theater, Fort Mason Center, Marina at Laguna; 345-7575, www.printdance.org. Thurs-Sat, 8pm. \$18-20. The fusion dance company performs *Subtext*, with musical guests Felonious and Kraddy.

'Spell: 13 Invocations for World Peace' SonArts Cultural Center, 934 Brannan; 273-4633, www.dancemission.com. Thurs/21-Sat/23, Oct 28-30, and Nov 1-2, 8pm; Sun/24 and Oct 31, 7pm. \$13-20. In conjunction with SonArts' Day of the Dead exhibit, Dance Brigade, Keith Hennessy and Circo Zero, Copper Wimmer, and Holly Near collaborate on this spiritual, activism-oriented performance. See "Best Wishes — and Curses," page 63.

Yaelisa and Caminos Flamencos Yerba Buena Center for the Arts, 701 Mission; 978-2787, www.ybca.org. Sat, 8pm; Sun, 2 and 7pm. \$15-35. The contemporary flamenco company performs a world premiere, *Sol viento flamenco*, plus other new and repertory works.

Bay Area

Evangel King 1374 Francisco (outdoor garden), Berk; (510) 540-5119, Sun, 11am. Through Oct 31. \$7-15 donation. The Berkeley choreographer performs *Imagining a Map of the World*, a solo piece with video installation.

Mark Morris Dance Group Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk; (510) 642-9988, www.calperfs.berkeley.edu. Fri-Sat and Oct 28, 8pm; Sun/24, 7pm. Through Oct 30. \$30-56. The company performs two pro-

grams, Fri/22-Sun/24: *Violet Caveri* (2004) and *Mosaic and United* (1993); Oct 28-30: *Rock of Ages* (2004), *I Don't Want to Love* (1996), *Marble Halls* (1985), and *V* (2001).

performance

'Aya de León Is Running for President' City of Refuge Church, 1025 Howard; 861-6130, www.srefuge.org. Fri, 8pm. \$10. The hip-hop and slam poet takes on the White House race.

BATS Improv Bayfront Theater Fort Mason Center, Bldg B, third fl, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm: "Family Feud TheatreSports." \$12. Sat, 8pm: "Gorilla Theater." \$12. Sun, 8pm: "TheatreSports Turkey Tournament." \$8-15.

'Cabinet of the Muses' Lah, 2948 16th St. \$4-8855, www.theclub.org. Thurs-Sat, 8pm. \$7-15 sliding scale. This festival celebrates experimental poetry through readings, dance, film, and music.

Climate Theater 285 Ninth St; 863-1076. Ongoing. \$5. Mon, 8pm: "Monday Night Improv," presented by the San Francisco Improv Co-operative. Tues, 8pm: "Tuesday Night Improv Special: Night of 1,000 Games," short-form improv jam.

'Comedy on the Square' Shelton Theater, 533 Sutter; 522-8900. \$15. Sat, 10pm: "Comedy Showcase." Sun, 3 and 7pm: "A Celebration of Laughs."

'Fauxgirls!' Marlena's, 488 Hayes; 864-6672. 10pm, free. Victoria Secret and Alexandria host this drag cabaret.

'Festival of American Playwrights of Color' City College, 50 Phelan; 239-3100. Fri-Sat, 8pm. Call for ticket prices. This fest examines social and cultural experiences, with plays by George C. Wolfe, Elizabeth Wong, and others.

'Harmon Leon's House of Terror!' Off Market Theater, 965 Mission; www.offmarket.com. Mon, 8pm. \$10. Comedians Harmon Leon, Mike Spiegelman, and friends tell ghost stories.

'Hell' Yerba Buena Center for the Arts, 701 Mission; 978-2787, www.ybca.org. Thurs, 8pm. \$9-10. This production of an opera in progress is a collaboration between Eileen Myles and Michael Webster. See "Hell, Yeah," page 54.

'Lit at the Canvas' Canvas Gallery, 1200 Ninth Ave; www.lilycat.com. Mon, 7:15pm. Free. Morbid Curiosity editor Loren Rhoads hosts a night of true Halloween tales.

Off-Market Studio 965 Mission; 896-6477. Thurs, 8pm: "Improv Revolution." \$10.

'The Sam Shaw Show' Dark Room Theater, 2263 Mission; 863-1076, www.sfmimprovcoperative.com. Sun, 8pm. Through Nov 7. \$10. Sam Shaw performs improv comedy.

'Til Friday' Club Rendezvous, 1312 Polk; 309-CLUB. Fri, 10:30pm and midnight. Ongoing. Free. Cocktails, Holotta Tymes, Manley Lennox, Sofondobaby, and weekly guest stars tear up the stage at this drag revue.

'Women's Work' Showwell Studios, 3252A 19th St; 289-2000, www.floose.org. Fri-Sat, 8pm. \$8-10 sliding scale. This week: Comedians Mina Liccione and the Reactors, dancers Aura Fischbeck and Envisions Dance, and cabaret troupe Diamante Daggers.

'The World Famous Pontani Sisters' Broadway Studios, 435 Broadway; www.virtuosos.com. Sat, 10pm. \$20-25. The New York-based burlesque act perform their revue.

Bay Area
'The Inkwell Communiques' Roda Theatre, Berkeley Repertory Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. Mon, 5pm. Donations accepted. Upon These Boards presents Randall Stuart's play about the trials of a man who just says no to taxes.

comedy

Burial Clay Theater 762 Fulton; www.book-houseclay.com. Fri, 8:30pm: "Bernard's Funny Fridays," with André the Wonderwoman and others. \$15.

Canvas Cafe 1200 Ninth Ave; www.theamvsgallery.com. Tues, 8pm: "Comedy Night Open Mic," free.

Cobb's Comedy Club 915 Columbus; 928-4320, www.cobbscomedy.com. Wed, 8pm: "All-Pro Comedy Showcase." \$10. Thurs-Sun, 8pm (also Fri-Sat, 10:15pm): Wendy Liebman. \$15-20.

50 Mason Lounge 50 Mason; 398-4129, www.50masonlounge.com. Wed, Fri-Sat, 8pm: "San Francisco Comedy Club Showcase." \$10.

Green Room Comedy Club 2801 Leavenworth (at the Cannery); 674-9333, www.greenroomcomedy.com. Call for prices. Thurs, 8:30pm; Sun, 8:30pm; Mike Marino. Mon, 8:30pm: "Green Room Comedy Showcase."

film listings

Hemlock Tavern 1131 Polk; www.hemlocktavern.com. Fri, 9:30 and 11:30pm, "Brainwash All-Stars," with Louis Katz, Jasper Redd, Kevin Shea, and Brent Weinbach, \$6.
Purple Onion 140 Columbus; 217-8400, 956-1653, www.caffemacaroni.com. Thurs, 9pm: Will Franken, \$8.
Punch Line 444 Battery; 397-PLSF. Wed-Sat, 9pm (also Fri-Sat, 11pm): Sun, 7:30pm: "SF Comedy Showcase," \$7.50. Mon, 7:30pm: "Monday Night Comedy Sessions," \$5. Tues, 7:30pm: Maria Bamford, \$10.
Uptown 200 Cappa; 206-9997. Wed, 8:30pm: "Uptown Comedy Open Mic," hosted by Eric Peterson, free.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

Wednesday: BrainWash Café 1122 Folsom, SF; (415) 440-5530. "Spoken Word Salon," with host Diamond Dave Whitaker, 8pm, free. Canvas Café 1200 Ninth Ave. SF; (415) 504-0060, mike@westcoastvideo.net. "Open Mic Talent Showcase," 7:30pm, free. Lost and Found Saloon 1353 Grant, SF; (415) 981-9557. Open mic with host Chris Brown, 8:30pm, free. Magnet 4122 18th St. SF; www.magnetsf.org. "Smack Dab," open mic featuring Judith Jordan and David Henry Sterry, 8pm, free. San Francisco Public Library Main Branch, 100 Larkin, SF; (415) 557-4400, sflib.lib.ca.us. "Engaged: Poets for Democracy and Core Freedoms," with Diane di Prima, David Meltzer, Michael Rothenberg, and others, 5:30pm, free. Presidio Branch Library 1350 Sacramento, SF; (415) 355-2880. "Word Painters Poets," with Susan Birkeland, Armour Garland, Leonard Irving, and others, 7pm, free.
Thursday: 16th Street/Mission BART Plaza 16th St at Mission, SF; (415) 255-9881. "CAI Street Arts Workshop," open mic, 8:30pm, free. Mediterranean Café 2475 Telegraph, Berk; (510) 526-5985. "Word Beat Reading Series," with featured readers Stan Millard and Alice Templeton, 7pm, free. Diesel. A Bookstore 5433 College, Oak; (510) 653-9965, www.dieselbookstore.com. Regina Merler reads from her book *Queer Beats*, 7:30pm, free. Bird and Beckett Books 2788 Diamond, SF; (415) 512-8812. "The Poetry of War and Redemption," 7:30pm, free.
Friday: Three Dollar Bill Café 1800 Market, SF; www.threedollarbill.com. "Queer Open Mic," with Sherylin Connelly and Miriam Sachs-Martin, 7:30pm, \$1-5.
Saturday: What the Traveller Saw 1880 Solano, Berk; (510) 527-1775. "Newly Translated Ancient Chinese Poetry," with Bannic Chow and Thomas Cleary, 4-6pm, free.
Sunday: Cody's Books 2454 Telegraph, Berk; (510) 845-7852. "Poetry Flash," with Joanne Kyger and Michael Rothenberg, 7:30pm, \$2. Temple Emanu-El 1187 Franklin, SF; (415) 221-4201, www.emanuelf.org. "Sing or Speak," with Maxine Hong Kingston, Juan Felipe Herrera, and others, 8pm, \$15.
Monday: Rockin Java Café 1821 Haight, SF; (415) 440-5530. "Open Mic Spoken Word Singing Word," hosted by Diamond Dave Whitaker, 7:30pm, free. Purple Onion 140 Columbus, SF; (415) 217-8400, www.caffemacaroni.com. Open mic hosted by the Kitchenettes, 7pm, \$5. Priya Indian Cuisine 2072 San Pablo, Berk; berkeleypoetryexpress@yahoo.com. "Poetry Express," mask-themed open mic night, 7pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Dave Kim, Laurie Koh, Patrick Macias, Lynn Rapoport, and Chuck Stephens. The film intern is Max Goldberg. For show times see Rep Clock, page 116, and Movie Clock, page 117. For complete Film listings go to www.sfbg.com.

Opening

Being Julia Above all else, Hungarian director István Szabó's backstage drama *Being Julia* is about its star, Annette Bening. With every emotive gasp and bubbly burst of dialogue, Bening petitions the camera for her Oscar. She stars as Julia Lambert, a brilliant English stage actress who has grown unsatisfied with matters personal and professional. Fast approaching the impasse of middle age, Julia throws herself into a reckless love affair with Tom (Shaun Evans), an American ad-

mirer many years her junior. All is well until Tom convinces Julia to accept his other, younger love interest as an understudy. The movie wholeheartedly invites the *All about Eve* comparison, often borrowing entire scenes from Bette Davis's tour de force. The difference between the two is that while Davis's performance feels like a very real act of resistance against a misogynistic script helmed by a man's voice-over, all of the cards fall just right for Bening: her performance is coaxed and catered to. The result is

Continued on page 108

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Opening

From page 107

pleasant enough, but it's a distant echo of Davis's original. (1:45) *Albany, Embarcadero, Empire.* (Goldberg)

The Grudge Takashi Shimizu directs Sarah Michelle Gellar in the remake of his Japanese horror hit *Ju-On: The Grudge*. (1:36) *Century Plaza, Century 20, Shattuck.*

◆ **Red Diaper Baby** Writer-performer Josh Kornbluth's celebrated monologue about growing up in mid-1960s New York as the child of unrepentant communists gets a lasting if not necessarily definitive treatment in director Doug Pray's concert film. Recorded on 16mm before a live audience at the Magic Theatre, and aptly supported by Marco d'Ambrosio's wistful score, the film opens with a shot of Kornbluth casually walking off the street and into the theater, intentionally recalling Jonathan Demme's beautifully integrated concert film of Spalding Gray's *Swimming to Cambodia*. Yet here, while apparently restaged to be equally film-

friendly, stage and screen productions don't always mesh — projected backdrops get awkwardly cropped, and lighting effects designed for the stage cast ineffective shadows or simply make the film look dim. When they do, however, the combination is striking. And the film's shortcomings do little to detract from what is still an engaging coming-of-age story, while its power to augment certain scenes, including what has got to be one of the more ghoulish, hilarious deflowering stories ever told, makes up for a lot. In short, anyone who missed *Red Diaper Baby* onstage will want to join Kornbluth's die-hard fans in catching it on-screen. (1:33) *Roxie, Smith Rafael.* (Avila)

Rick Rick isn't going to make anyone want to move to New York City. The story, penned in part by Daniel Handler (better known as children's bard Lemony Snicket), is a dizzying maze of cruelty and perversity played under the Big Apple's harshest glare. Bill Pullman stars as Rick, a ruthless and corruptible corporate executive. He's quickly established as a moral degenerate, spewing slurs at a prospective assistant and snaking

his way to an exclusive voyeur club with his sleazebag boss. Mind you, this is all before we see Rick's bored and luscious daughter enter an X-rated chat room with said sleazebag boss. The grotesque corruption is wonderfully balanced by director Curtiss Clayton's cold vision of penthouse apartments and corner offices. This atmosphere carries the film until traces of sentimentality creep into its cautionary tale, like when a dusty record bin reminds Rick that he used to be the type of guy who listened to *Blood on the Tracks*. The sentimental turn inflates Rick's tragedy, but it also robs the potency of the film's nightmarish fable and portends a movie that won't stick. (1:48) *Opera Plaza, Shattuck.* (Goldberg)

Stella Street Celebrity parody sure has come a long way since Rick Little got by just imitating stars' vocal mannerisms and movie catchphrases. Now we have off-Broadway plays about Matt Damon's and Ben Affleck's imagined inner lives, the ongoing shocking! hubris! of Trey Parker and Matt Stone, Emmet's latest video crudite, and other snarky assaults against any last vestige of public-life

respect. Against that backdrop, *Stella Street*, a movie version of a popular BBC series, comes off as just moderately cheeky, a glorified performance-art stunt that amuses but overstates its welcome. Creators Phil Cornwell and John Sessions play both the stubbornly middle-class denizens of a southwest London hood and the roll call of Hollywood A-list types who incongruously decide to move en masse into the newly "trendy" cul-de-sac. Some of the caricatures (notably Cornwell's Jack Nicholson and Michael Caine) are really good. Others are vague, fall way short, or simply involve personalities no one gives a shit about anymore. (I do believe Joe Pesci sufficiently parodied himself to death circa 1990.) Once you grok the basic concept, the film's flimsy "conspiracy" narrative just passably sustains full-feature length. In England this likable but thin cash-in bypassed theaters, going directly to DVD. You won't be sorry if you wait for it to do likewise stateside. (1:22) *Opera Plaza, Shattuck.* (Harvey)

Surviving Christmas Rich guy Ben Affleck plays the family (James Gandolfini, Cather-

ine O'Hara, Christina Applegate) who live in his childhood home to host his obnoxious self for Christmas. (1:32) *Century Plaza, Century 20, Grand Lake, Orinda.*

Testosterone See Movie Clinic. (1:45) *Lumiere.*

◆ **Vera Drake** Bustling around drizzly, post-WWII London with a happy, doughy face and gleaming eyes, Vera (Imelda Staunton) works as a floor scrubber for the wealthy, humming to herself and calling everyone "dear." For Vera, no problem is ever so great that a nice cup of tea can't solve it; she often visits ailing neighbors and occasionally helps expectant girls by performing homespun abortions. When one of these patients almost dies, Vera is arrested and tried for her "crime." Writer-director Mike Leigh contrasts Vera's story with that of a well-heeled girl (Sally Hawkins) who goes through proper channels for her abortion and suffers from crushing, psychological shame. Leigh shapes the superb *Vera Drake* as a repressed working-class companion to his 2002 film *All or Nothing*, establishing a vivid place and time but offering little in the way of comfort or comment. Staunton's performance radiates with glazed, dewy shock as she teeters into the film's wrenching final scene. (2:05) *Embarcadero, Empire, Shattuck.* (Jeffrey M. Anderson)

Woman, Thou Art Loosed Based on the novel and play by evangelist-entrepreneur Bishop T.D. Jakes, who also plays himself in the film, *Woman, Thou Art Loosed* joins *The Passion of the Christ* in 2004's most unlikely genre: movies based on Sunday school lessons. A gutsy (if overbaked) performance by Kimberly Elise (*The Manchurian Candidate*) anchors the sad tale of a death row inmate sharing the details of her troubled past (childhood sex abuse, drug addiction, an uneasy relationship with her mother) with sympathetic visitor Jakes (whose charismatic way with churchgoers is demonstrated during several interludes showcasing his sermons). Facing adversity is a worthy theme, but the melodramatic *Woman, Thou Art Loosed* — which at times feels drawn from both the Lifetime and Trinity Broadcast Networks — will likely have little impact beyond the already converted. (1:33) *Century Plaza, Century 20.* (Eddy)

The World According to Bush This is the movie the Cannes Film Festival opted not to screen this year, after deciding one anti-Bush film (*Fahrenheit 9/11*) was plenty. After the local releases of *Fahrenheit, Bush's Brain, Uncovered, Outfoxed, Unconstitutional, Unprecedented*, etc., even the most ardent Bush haters might be starting to agree. But if you're not quite ready to scream "uncle," or if you have that one insane acquaintance who still thinks W. is a dandy guy, William Karel's film is worth a look. True, it touches on a lot of the same subject matter as *Fahrenheit* (in particular, the murky reasoning behind the Iraq war; it also covers the whole Carlyle Group-bin Laden family connection), but Karel also snags some input from folks who'd never talk to Moore (Colin Powell, Richard Perle). Also, it's hard not to enjoy a film that features Normal Mailer pegging Bush as "the worst president in America's history" in its first 30 seconds — even if on the whole it relies far too heavily on the drier of devices: endless talking heads. (1:30) *Roxie.* (Eddy)

Ongoing

Before Sunset Nine years ago Yankee backpacker Jesse (Ethan Hawke) and French student Celine (Julie Delpy) met on a Eurail train, spent 14 hours walking around Vienna, talked a lot, finally did it, and went on with their separate travels, exchanging no permanencies beyond the promise that they'd meet in the same place six months later. Well, neither of them made that date, for reasons soon discussed after Celine — now an environmental activist — drops in on recently published author Jesse's Paris book reading. They're both very happy to see each other, in large part because despite professional success and fairly settled lives

Continued on page 110

Wife. Mother. Criminal.

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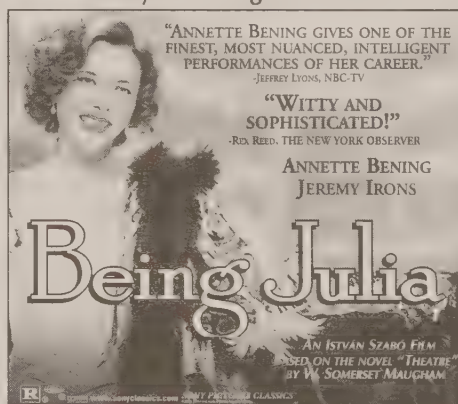
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Ongoing

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since, each feels they blew a potential true love back then. With Jesse due on a plane, the pair has less than 90 minutes (played in real time) to catch up, hash out acquired life philosophies, and decide if maybe this thing needs to go somewhere after all. Though some found it simply yakkety (or way too big a dose of Hawke), the 1995 *Before Sunrise* was nonetheless one of those movies that, if it struck you the right way, felt like the most romantic ever. With Richard Linklater back in the director's seat, this sequel (written by him and the actors) has much residual good will to draw on. But Hawke's looks (as flashbacks bear out) aren't the only thing that have faded since *Sunrise*. Sweet but awfully slight, with less emotional payoff, *Sunset* just floats down the Seine rather than taking flight. Still, I'd be willing to find out if these characters can become compelling again in another nine years. (1:32) **Balboa**, *Opera Plaza*, *Smith Rafael*. (Harvey) **Bright Leaves** *Sherman's March* director Ross McElwee's latest autobiographical documentary scrutinizes his family's past role in the tobacco industry that remains a hawk presence — if a less publicly celebrated one — in his native North Carolina. What really piques his curiosity is the discovery that *Bright Leaf*, a big (if not very good) 1950 Hollywood production, stars Gary Cooper as what seems to be a fictionalized version of Ross's great-grandfather John Harvey McElwee. The latter was a tobacco baron who created the famous "Bull Durham" brand, later suing a former business partner for its theft. He lost the case, possibly because his nemesis pulled strings in the local courts. Even more gratingly, that foe — Washington Duke, commemorated by Duke University among other things — ended up not just an industrial titan but by far the greater figure in historical annals. McElwee's mixed feelings about this ancestor's real deal, and the questionable value of any empire built on "cancer sticks," are played out in a complicated meditation on family, legacy, responsibility, and homeland. Though interviewees briefly include Patricia Neal (Cooper's *Bright Leaf* costar and offscreen lover at the time), more often McElwee looks to farmers, cancer survivors, relatives, and others in his search for some elusive truth. Like his other films, *Bright Leaves* is at once hilarious and poignant, its wonderful intimacy with subjects and the viewer confirming that he's the Renoir of elaborated home movies. (1:45) **Roxie**. (Harvey) **De-Lovely** (2:01) *Balboa*. **Dig!** Mamas, don't let your babies grow up to be ... neo-psychedic singer-songwriter-multi-instrumentalists. Anyone who has seen the reconstituted Brian Jonestown Massacre float gorgeous sounds through a variety of live settings this past year may know the surprise ending to Ondi Timoner's downward-spiraling rock doc. So you can leave all your *Behind the Music* clichés of uplift and self-reformation at the door. But just because *Dig!* doesn't celebrate survival in a motivational speaker-tour kind of way doesn't mean it devolves into nihilism. It actually ascends into nihilism, which may just be the point. One can feel the dread sweat in this tale of two bands — seven sordid years in the making — as it follows the Dandy Warhols and the Brian Jonestown Massacre loving and hating each other, from Potrero Hill to the Viper Room to points across the United States, Europe, and back again. BJM's Anton Newcombe lives up to his band's name, a guru in search of a cult, even as he throws off most of their members. As the Dandy Warhols happily make their way through Europe, it's Newcombe's outsize conviction that wins the day, even as he has to shout down fruit throwers with a harmonica hanging around his neck. (1:55) **Four Star**. (Gerhard) **A Dirty Shame** (1:29) *Opera Plaza*. **Face** Three generations of Chinese American women nurse old wounds and battle the constraints of their conservative culture in

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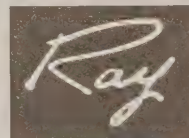
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Ongoing

From page 110

Bertha Bay Sa-Pan's Queens, N.Y.-set indie. A disastrous early marriage drives Kim (Bai Ling, in the film's standout performance) to deposit her infant daughter with her mother (Kieu Chinh) and flee; cut to 18-odd years later, and the baby has grown up to be Genie (Kristy Wu), a hip-hop-loving teen who rarely sees eye-to-eye with her fiercely traditional grandma. When Kim — now a sophisticated businesswoman — returns for the resentful Genie's graduation, the family's much needed healing doesn't exactly come easy. With a score written by a member of the Roots, and a soundtrack that mixes the Peking Opera Orchestra with Naughty by Nature (member Treach costars as Genie's boyfriend), *Face* is a mostly engrossing (if unevenly acted) examination of the conflicts that arise when old ideas refuse to give way to new ones — even when one's most important relationships are at stake. (1:24) *Galaxy*, (Eddy)

The Final Cut (1:44) 1000 Van Ness.

The Forgotten (1:31) Century Plaza, Century 20, Kabuki, 1000 Van Ness.

Friday Night Lights Nestled in the barren, Wal-Mart-speckled landscape of West Texas, the town of Odessa has a singular focus: high school football. Based on the real-life Permian High Panthers' 1988 season (and H.G. Bissinger's book by the same name), the gritty *Friday Night Lights* is a sports drama in the most dramatic sense, with blessedly little comic relief diluting the tension and heartbreak that go down on (and off) the field. Coach Gary Gaines (Billy Bob Thornton, who manages to be both low-key and intense) knows the importance of winning, but he also recognizes the individual struggles of his players, in particular the cocky star (Derek Luke) who suffers a devastating injury. As a former Permian player — and now one young tailback's alcoholic dad — country star Tim McGraw gets perhaps the film's most poignant moment, explaining to his son the importance of making the most of one's glory days. Director Peter Berg (*The Rundown*) overdoes the shaky handheld camera, but in all likelihood, gridiron

fans will be too wrapped up in the agony and ecstasy to notice. (1:57) *Century Plaza*, *Century 20*, *Kabuki*, 1000 Van Ness. (Eddy)

◆ **Garden State** (1:46) *Bridge*, *Century 20*, *Shattuck*.

Ghost in the Shell 2: Innocence (1:40) *Balboa*, *Shattuck*.

◆ **Going Upriver: The Long War of John Kerry** (1:32) *Shattuck*.

Hero (1:39) *Balboa*, 1000 Van Ness.

◆ **Howard Zinn: You Can't Be Neutral on a Moving Train** This inspiring documentary asks the question, So, what's keeping you from defending democracy's principles like a true citizen-activist? A shaming example is offered by Howard Zinn, famed "alternative" historian whose *People's History of the United States* remains the bedrock text on our country's genuine race- and class-driven back story. Born to scraping-by working-class parents who bought the avaricious reader child a mail-order set of Dickens (still a very good formative influence, aesthetically and politically), Zinn was attracted early on to labor struggles. He pursued their study after his World War II Air Force service left

him questioning the wisdom of civilian-bombing White House leadership; then it turned out labor history was pretty well omitted from the official record. Zinn's infinite "capacity for moral outrage" — which he understandably finds extraordinarily lacking in recent U.S. society overall — soon made him an academic spokesman in key struggles where he seemed to be always at ground zero. He taught at a Southern "Negro" university as the civil rights movement launched; he was stationed at Boston University at the height of Vietnam War protests. His outspokenness cost him both jobs and a wealth of archival footage make this biographical portrait a stirring one. Zinn is glimpsed amid recent World Trade Organization and anti-Iraq war protests. If this old guy can still rabble-rouse, what's your excuse? (1:12) *Red Vic*, *Smith Rafael*. (Harvey)

I Heart Huckabees Even before it darts through gray office mazes not far from *Being John Malkovich*'s portal, David O. Russell's fourth film charts Charlie Kaufman

territory — there's more than a hint of *Adaptation* to an introductory scene that places audiences squarely within the self-critical mind of disgruntled eco-activist Albert Markovski (Jason Schwartzman). A plot synopsis of *I Heart Huckabees* is a mug's game: ultimately, Schwartzman's character is the Matt Gonzalez, and Jude Law's white-collared climber is the Gavin Newsom, of this meta-story, which races through philosophy at a Preston Sturges pace and engineers more than one too-polite head-on collision at the intersection of politics and economics. The fact that Schwartzman's character looks an awful lot like Russell would seem to hint at where the director's sympathies lie, yet the stargazing Law — along with Mark Wahlberg and Naomi Watts — excels in this antic terrain. (Old pro Lily Tomlin fares best, though she isn't on-screen enough.) Russell went into this picture battling three-for-three, but *I Heart Huckabees*, while fitfully funny, isn't quite a splendiferous charm. (1:45) *California*, *Galaxy*, *Orinda*. (Huston)

Ladder 49 (1:45) *Century Plaza*, *Century 20*, 1000 Van Ness.

◆ **Maria Full of Grace** (1:53) *Embarcadero*, *Shattuck*.

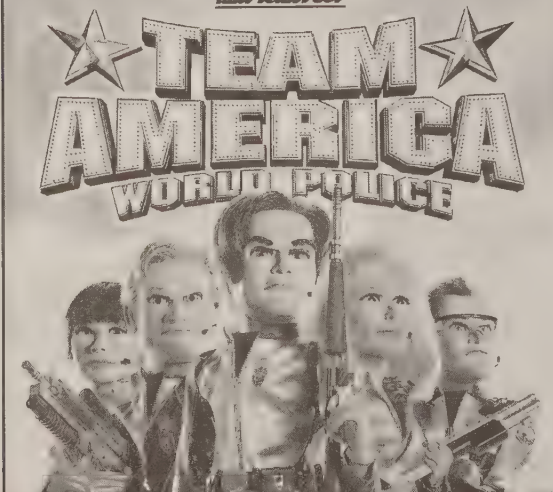
Continued on page 114

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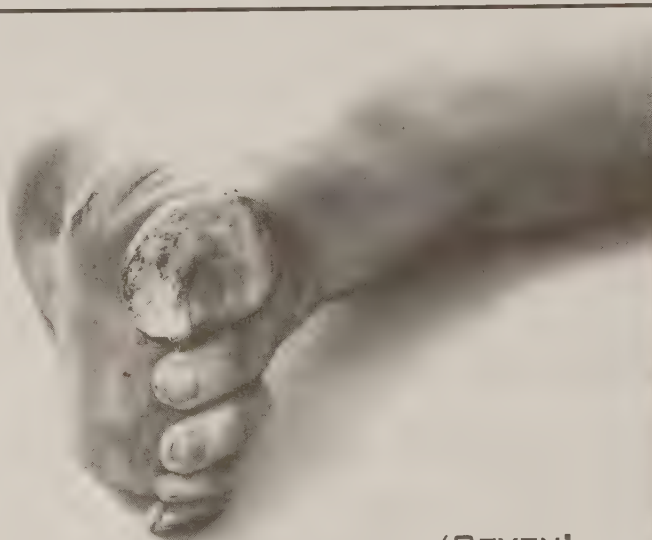
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Ongoing

From page 112

• **The Motorcycle Diaries** (2:08) Albany, Clay, Empire, Piedmont.

• **Napoleon Dynamite** (1:26) Grand Lake, Lumiere.

P.S. While writer-director Dylan Kidd's Roger Dodger examined the fragility and menace of the male ego, his P.S. centers on a thirtysomething woman's slow self-discovery. Louise Harrington (Laura Linney) is

coasting through life as a divorcee working for Columbia University's admissions office. Her facade of fulfillment is shaken by the appearance of F. Scott Feinstadt (Topher Grace), a young applicant who is eerily reminiscent of Louise's first and truest love. As their tender and unsettling romance develops, Louise is thrust headlong into a major self-reckoning. Much like Roger Dodger, the film probes the ways in which we sabotage our own emotional growth. Unfortunately, P.S. often feels as stunted as its protagonist. As the movie unfolds, messy plot holes and

unconvincing supporting roles quickly accumulate. The film's final sequences feel forced and are starkly revealing of an unfocused narrative construction. Still, there's more than enough charisma here to maintain interest in Kidd's rising star. (1:45) Embarcadero. (Goldberg)

Primer Sooner or later we're going to have to come to terms with *Groundhog Day*'s hold on modern cinema. Filmmakers can't seem to get enough of its circular narrative; time-bending scene repetitions have undeniably entered the vernacular. The technique has been applied admirably in fare like *Donnie Darko* and *Eternal Sunshine of the Spotless Mind*, but alas, there's nothing inherently inventive in circularity. Witness *Primer*: a film that's nearly as confused as it's confusing. The plot centers on Abe and Aaron, two corporate engineers who have unlocked the secret of time travel in their spare time. Technological and moral complications ensue — you know the drill from *Back to the Future*. *Primer* marks Shane Carruth's debut as writer, director, and star. That's a lot to bite off at once, and while one can't help but admire the newbie's ambition, the film suffers from his obvious inexperience. Carruth is clearly enamored with moviemaking, but he consistently forgets one key element: the audience. (1:22) Four Star, Opera Plaza. (Goldberg)

Raise Your Voice (1:43) Century 20, Kabuki, 1000 Van Ness.

Remember Me, My Love (2:05) Opera Plaza, Shattuck.

Resident Evil: Apocalypse (1:33) Century 20.

Shall We Dance? Submitted for your approval in the current *Twilight Zone*—popularized by Hollywood remakes of crowd pleasers made in Japan: Richard Gere as the bourgeois dream of a well-heeled, unhappy hubby, in midlife crisis mode; Stanley Tucci as a footloose Latin-dance firebrand in an ill wig; and Jennifer Lopez as the pinched, prudish, and untouchable babe of an ice queen, her Danskins cinched a few sizes too tight. Director Peter Chelsom translates this remake of the 1996 hit by Masayuki Suo into an appealing middle-aged woman's romance by staying true to the original narrative of a bored desk jockey (Gere) searching for passion (and emotional expression) in the over-the-top world of ballroom dancing — while playing up the Grey Fox Gigolo's time-tested, *Pretty Woman*-forged Prince Charming qualities. The story thankfully doesn't hinge on J.Lo — despite the subtextual snipes (her last partner just wasn't right for her!) and a surprise cameo by guess who. If this version of *Shall We Dance?* is a tad self-consciously cute with its assortment of artificially sweetened, zany dance-studio "characters" and its equal-time take on the spurned spouse (Susan Sarandon) — she's gotta dance too! — there's also certainly wholesome charm here. Ah, the supposedly secret life of men — how can Oprah, or any straight woman, resist? (1:46) Century Plaza, Century 20, Kabuki, 1000 Van Ness. (Chun)

Shark Tale A ne'er-do-well who's about to turn 30 but is still living like a college-age slacker, Shaun (Simon Pegg) is in such a rut that he doesn't notice the strangeness afoot in his London hood: a girl collapses, a homeless guy takes a bite out of a pigeon, and ambulances and military trucks squeal by with alarming frequency. He's far more concerned with the sorry state of his life, including the fact that his girlfriend's just dumped him. Over a pint at local hangout the Winchester, Shaun's best pal Ed (Nick Frost) consoles his bud: "It's not the end of the world!" The chuckle is, of course, that it is the end of the world, or damn near close, and the coming zombie invasion is apparent to absolutely everyone (audience included) except Shaun and Ed. Already a Brit blockbuster, Edgar Wright's *Shaun of the Dead* is jam-packed with similar instances of comedic foreshadowing ("Next

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film listings

time I see you, you're dead!" Shaun scolds the bratty kid next door), not to mention sight gags, pop culture references, double entendres, and running jokes galore. Sure, some of *Shaun of the Dead*'s nuances may be lost on us American types — coscripters Wright and Pegg previously collaborated on the U.K. sitcom *Spaced*, which is freely referenced in *Shaun* — but the film's good-natured splatstick hardly gets lost in translation. (1:31) *Century Plaza*, *Century 20*, *Grand Lake*, *Kabuki*, *Oaks*, *1000 Van Ness*, *Orinda*. (Eddy)

► **Shaun of the Dead** (1:39) *California*, *Century 20*, *Four Star*, *1000 Van Ness*.
Sky Captain and the World of Tomorrow (1:47) *Century 20*, *Kabuki*, *1000 Van Ness*.
Stage Beauty (1:45) *Embarcadero*, *Piedmont*, *Shattuck*.

► **Tarnation** Jonathan Caouette's movie-screen memoir is the story of a mother and a son — but it's also a hell of a lot more than any one linear story. When the narrative flow is violently interrupted by passages reflecting his and his mother's detached or unhinged states of mind, the results are sometimes visionary. Ironically, all the splintered stories in *Tarnation* threaten to be eclipsed by the story behind it: Caouette's first feature has acquired a reputation as "the \$218.32 movie," in reference to how much the initial finished cost to make. Caouette first picked up a video camera at the age of 11; thus began his obsessive devotion to filming and audio — and videotaping himself and his family.

Tarnation's 20 years of raw material were assembled with the free iMovie software included with a computer Caouette received as a gift from his boyfriend's aunt. Now the autobiographical project is finally complete. Or is it? Right up until the last month before its official release, *Tarnation* was undergoing changes. Will these tiny changes, or *Tarnation*'s increasingly big picture, haunt Caouette — and can any telling of a life story be definitive? (1:28) *Act I and II*, *Castro*, *Lumiere*, *Smith Rafael*. (Huston)

Taxi (1:37) *Century Plaza*, *Century 20*, *Kabuki*, *1000 Van Ness*.

► **Team America: World Police** Seekers of sophisticated satire, and anyone who is easily offended, look elsewhere. Please. If, however, you can see the humor in a movie that skewers Hollywood blockbusters and self-righteous celebrities, casts the United States as a big bully, and drags out a puking scene to operatic lengths, settle in for *Team America: World Police*. It's easily the funniest (and most tasteless) movie of the year, brought to life with a cast of wooden puppets. Given its title, which pretty much sums up the premise, *Team America* is surprisingly all over the political map, spraying barbs left and right and impaling targets both obvious (over-the-top patriotism) and seemingly random (Matt Damon). Just about the only topic creators Trey Parker and Matt Stone (a.k.a. the *South Park* guys) leave untouched is the presidential race, with George W. Bush glimpsed only in a brief cameo. Still, *Team America* makes its point about the United States' well-deserved bad reputation of late — with interludes of graphic puppet sex thrown in along the way, for good measure. (1:43) *Century Plaza*, *Century 20*, *Kabuki*, *1000 Van Ness*, *Shattuck*. (Eddy)
Unconstitutional: The War on Civil Liberties; **Unprecedented: The 2000 Presidential Election** (2:05) *Roxie*.
Vanity Fair (2:17) *Act I and II*.
What the \$#! Do We Know? (1:51) *Galaxy*, *Piedmont*.

Rep picks

Just Say It: A Revolution in the Making See 8 Days a Week, page 76. (1:35) *New College Theater*.

Ong-Bak: Muay Thai Warrior See 8 Days a Week, page 76. (1:45) *Verba Buena Center for the Arts*.

'Tribute to James Wong Howe' See "Deep Focus," page 58. *Castro*. ♦

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Schedules are for **Wed/20-Tues/26** except where noted. Double features are marked with a •. Director and year are given when available. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; (415) 824-3890, www.atasite.org. \$5-10. "Bolivia: La Guerra del Gas," four short documentaries about social unrest in Bolivia *Thurs*, 8. "OpenScreening" *Thurs*, 7:30; for participation information, e-mail openscreening@hotmail.com. "Other Cinema": "Kal Spellichet and Matt Heckert's Bushwhack," anti-George W. Bush films *Sat*, 8:30. "Curse of the Weird," short films *Sun*, 8.

BRIDGE 3010 Geary, SF; 751-3213, www.peacheschrist.com. \$10. "Midnight Mass: Season of Horror"; • *Blood Feast* (Lewis, 1963) and *Scream Teen Scream* (Rosenzweig, 1996) *Sat*, midnight. *Scream Teen Scream* star Jackie Beat in person.

CASTRO 429 Castro, SF; (415) 621-6120. \$5-8.50. *Tarnation* (Caolette, 2004) *Wed-Thurs*, 7, 9:15 (also *Wed*, 2, 4:15). "Tribute to James Wong Howe": *Mantrap* (Fleming, 1926) *Fri*, 7; *Seconds* (Frankenheimer, 1966) *Fri*, 9:30; *Hud* (Ritt, 1963) *Sat*, 2:15, 7; *Picnic* (Logan, 1955) *Sat*, 4:30, 9:30; *The Rose Tattoo* (Mann, 1955) *Sun*, 2:30, 7; *Come Back, Little Sheba* (Mann, 1952) *Sun*, 4:45, 9:15; *The Prisoner of Zenda* (Cromwell, 1937) *Mon*, 7; *They Made Me a Criminal* (Berkeley, 1939) *Mon*, 9:15; *The Thin Man* (Van Dyke, 1934) *Tues*, 7; *Manhattan Melodrama* (Van Dyke, 1934) *Tues*, 9.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. *The Grateful Dead Movie* (Gast, 1977) *call for times*. Howard Zinn: *You Can't Be Neutral on a Moving Train* (Ellis and Mueller, 2004) *call for times*. • *Tales of the San Joaquin* (Beaver) and *Seniors for Peace* (Brown) *Thurs*, 7. Filmmakers Christopher Beaver and David L. Brown in person. *Red Diaper Baby* (Pray, 2004) *Oct 22-28*, *call for times*. *Tarnation* (Caolette, 2004) *Oct 22-28*, *call for times*. *Before Sunset* (Linklater, 2004)

Sun, 6:30. Star Julie Delpy in person.

CHURCH FOR THE FELLOWSHIP OF ALL PEOPLES 2041 Larkin, SF; (415) 776-4910, www.fclowshipsf.org. Free. Dr. Howard Thurman: *The Search for Common Ground* (Prelow) *Sun*, 3.

CINEMA HEAVEN ENCORE Curry House, 1040 Columbus, SF; belle_diamond@hotmail.com. Free. Cinema Heaven Encore presents classic American films (from 1932 to '62) *Fri*, 7; e-mail for film title and to RSVP.

EL RIO 3158 Mission, SF; (415) 282-3325, www.elriof.com. Free (donations accepted). Heads Up Collective presents *Televising the Revolution Radical Film Series: Strong Roots* *Tues*, 8.

GOETHE-INSTITUT Auditorium, 530 Bush, SF; (415) 263-8768. \$5. "Heimat: German Heimatfilms of the '50s": *Lady Country Doctor* (May, 1958) *Tues*, 7:30.

HUMANIST HALL 390 27th St, Oak; (510) 419-1405, buildingresistance@yahoo.com. \$3-5. *The Framing and Execution of Mumia with "The Arnold Beverly Confession"* *Wed*, 7.

ISTITUTO ITALIANO DI CULTURA 425 Washington, SF; (415) 788-7142, www.sfiic.org. Free. *What Will Become of Us* (Veronesi, 2003) *Tues*, 6:30.

LARK THEATER 549 Magnolia, Larkspur; (415) 924-5111. Call for price. *Bioethics Film Festival: After the Truth* (Richter, 1999) *Thurs*, 7:30; *Gattaca* (Nicol, 1997) *Fri*, 8; *The Sixth Day* (Spottiswoode, 2000) *Sat*, 8.

MARIN CENTER Showcase Theatre, Avenue of the Flags at Civic Center, San Rafael; (415) 499-6800. www.italianfilm.com. \$10.75. Ital-



Lip service: Ito Takashi's "Apparatus M" plays as part of San Francisco Cinematheque's program of Japanese experimental films and videos.

ian Film Festival of Marin County presents *Light of My Eyes* (Piccioni, 2001) *Sat*, 7, 9:15.

MISSION CULTURAL CENTER FOR LATINO ARTS 2868 Mission, SF; (415) 821-1155. International Latino Film Festival presents *Dirt* (Savoca, 2003) *Wed*, 7:30.

NEW COLLEGE THEATER 777 Valencia, SF; www.forwardfilms.org. \$10. *Just Say It: A Revolution in the Making* (Gilomen and Dorfman, 2004) *Fri*, 7.

ODDBALL FILM AND VIDEO 275 Capp, SF; (415) 558-8112, info@oddballfilm.com (RSVP requested). \$10. "Smut Shop Cinema: The Subject Is Sex" short films *Fri*, 8.

111 MINNA GALLERY 111 Minna Gallery, 111 Minna, SF; (415) 864-0660, www.microcinema.com. \$5. "Independent Exposure: Halloween-themed screening of films and videos from around the world" *Mon*, 8pm.

PARKWAY 1834 Park, Oak; (510) 610-8000, www.picturepubpizza.com. "Thrillville: Hor-

ror Host Palooza": • *Godzilla vs. the Sea Monster* (Fukuda, 1966) and *Lost Skeleton of Cadavra* (Blamire, 2001), with horror hosts Bob Wilkins and John Stanley *Thurs*, 7:30pm (\$12.). *Lest We Forget* (DaSilva, 2003) *Sun*, 5 (free; www.notinourname.net or www.lestweforgetmovie.com).

PFA 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$4-8. "Fiercely Primitive: The Films of Guy Maddin, plus Director's Choice": *Nightmare Alley* (Goulding, 1947) *Wed*, 7:30. "Documentary Voices: Anand Patwardhan": *In the Name of God* (1992), followed by lecture by the director *Thurs*, 7; *Father, Son, and Holy War* (1994) *Fri*, 7:30; *War and Peace* (2002) *Sat*, 7; *Bombay: Our City* (1985) *Sun*, 5:30. "Japanese Experimental Film and Video, 1955-Now": "Exploded States: War, Politics, and National Identity" *Tues*, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$4-7. Howard Zinn: *You Can't Be Neutral on a Moving Train* (Ellis and Mueller, 2004) *Wed/Thurs/21*, 7:15, 9:15 (also *Wed/20*, 2; *Oct 22-28*, 7:15 (also *Sat-Sun*, 2, 4; *Oct 27*, 2, and "bring your own baby" screening 4).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087. \$4-8. *Bright Leaves* (McElwee, 2003) *Wed-Thurs*, 7, 9 (also *Wed*, 2, 4:30). • *Unconstitutional: The War on Our Civil Liberties* (de la Pena, 2004) and *Unprecedented: The 2000 Presidential Election* (Seldner and Perez, 2004) *Wed-Thurs*, 7, 9:30. *Red Diaper Baby* (Pray, 2004) *Oct 22-28*, 6, 8, 10 (also *Wed*, *Sat-Sun*, 2, 4). *The World According to Bush* (Karel, 2004) *Oct 22-28*, 6, 8, 9:45 (also *Sat-Sun*, 2, 4). *Way Cool: RNC as Not Seen on TV* (Huestis, 2004) *Sun*, noon.

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission, SF; (415) 552-1990, www.sfcinematheque.org. \$4-7. "Japanese

Experimental Film and Video, 1955-Now": "Sex Underground" *Thurs*, 7:30. California College of the Arts, 1111 Eighth St, SF. Same phone and price. "Truths of Consequence, Program One": "Mercury and Minamata: Tsuchimoto's Shiranui Sea" *Sun*, 7:30.

SAN FRANCISCO MUSEUM OF MODERN ART Koret Center Lecture Room, 151 Third, SF; (415) 538-2693, www.sfmoma.org. Free with museum admission (\$6-10). Roy Lichtenstein (Blackwood, 1976) *Mon-Thurs*, *Fri*, 4 (also *Thurs*, 7:30); *Sat-Sun*, 3. Through Feb 22.

SOMARTS CULTURAL CENTER 934 Brannan, SF; (415) 254-0704, www.canopyhill.com. \$7-15. *Bloodlines: A Medical Mission to Iloilo, Philippines* (Espinas and Kiley, 2003) *Wed*, 7, 9.

STANFORD UNIVERSITY Cubberley Auditorium and Annenberg Auditorium, Stanford; (650) 724-5544, www.unaff.org. \$5-10 (festival pass \$15-60). United Nations Association Film Festival: "The Values of Tolerance," 27 docs from around the world *Wed*, 5; *Thurs-Fri*, 6; *Sat-Sun*, 1.

VICTORIA THEATRE 2961 16th St, SF; (415) 863-7576, www.tickets.com. \$5-9 (festival pass \$35). Un-Embedded Film Series, films that "crack the media monopoly" *Oct 21-31*. Go to www.victoriatheatre.org for a schedule.

WHEELER AUDITORIUM UC Berkeley, Bancroft and Telegraph, Berk; www.aff.org. \$10-12. Cinemaya Arab Film Festival and the San Francisco Jewish Film Festival present: *Route 181: A Journey Through Palestine and Israel* (Khelifi and Sivan, 2004) *Sun*, 1.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-ARTS, www.ybca.org. \$7-8. "Digital Movies/Digital Culture": "Counterfeit Films: The Work of Brett Simon" *Wed*, 7:30. "On the Edge of Becoming: Hecho en Califas Film and Video Works": "Gen Mex: New Video Art from Mexico" *Fri*, 8. NAATA Fall Asian Film Showcase: *Ong-Bak: Muay Thai Warrior* (Pinkaw, 2003) *Tues*, 7:30. ♦

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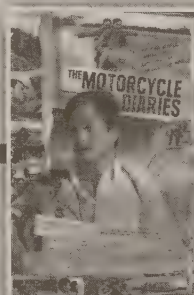
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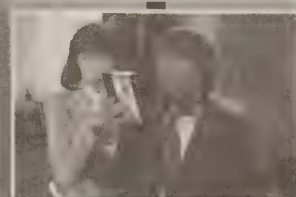
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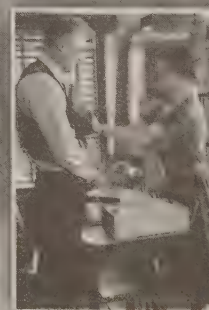
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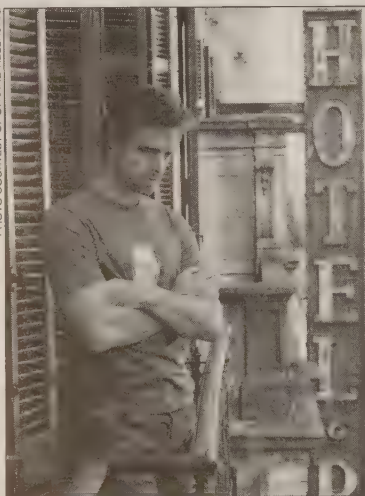
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Manhunter: Dean (David Sutcliffe) searches for his missing boyfriend in David Moreton's unfortunate *Testosterone*.

'Testosterone'

So bad it's bad

Novelist James Robert Baker lost a battle with suicidal depression in 1997. The titles of his books (*Adrenaline*, *Anarchy*, *Testosterone*, etc.) give a good idea of their mood-swinging, genre-crunching mix of outré sex, black comedy, and pulp thrills. It's a blend that completely fails to translate in director and co-senarist David Moreton's adaptation of *Testosterone*, which is crafted with basic competence but is so disastrously "off" — each scene phoner than the last — you can't even tell what the filmmakers intended most of the time. David Sutcliffe plays hunky graphic novelist Dean, who gets bent out of shape when his even hunkier boyfriend, Pablo (Antonio Sabato Jr.), suddenly disappears without a word. Dean flies to Argentina, where he's led on a rather deadening wild-goose chase by Pablo's rich-bitch mother (Sonia Braga, in drag-queen dragon lady mode) and several folks with hidden agendas, including (what else?) numerous hunky young men. The film trades in smoldering-passion-Latino clichés while seeming to share Dean's ugly American attitude toward the "third-world shit-hole" he's stuck traipsing around (he's actually irked people in Argentina speak Spanish). It may be the terribly "straight-acting" actor's fault that our hero comes off as world-class, Stephen Baldwin-level boorish rather than crazy in love or (eventually) just crazy. But Moreton — stretched way too far from the psychological home turf of his excellent debut feature, *Edge of Seventeen* — must shoulder blame for the film's forced jauntiness, implausibility,

purple dialogue, and ersatz eroticism. Those elements might have cohered into something enjoyably over-the-top under the watch of a Pedro Almodóvar or Bigas Luna. *Testosterone* misses the mark by so far, it almost — alas, only almost — lands in so-bad-it's-good territory. Two nice things: a fleeting but definite glimpse of the Sabato family jewels and the immortal line "Anyone can cum on a tree!" Which leaves just one hour, 45 minutes, and 50 seconds that totally misfire. (Dennis Harvey)

Show times are for Wed/20–Tues/26 except where otherwise noted. Double features are marked with a •. Wheelchair accessible. ♡ Listening device. ♡ Free, reduced rate, or validated parking. See Rep Clock, page 116, for information on rep houses and special film programs. All times are p.m. unless otherwise specified.

San Francisco

BALBOA 38th Ave/Balboa. 221-8184, www.balboamovies.com. Prisoner of Paradise (starts Fri), Projecteur Thurs, 6:30, 8:30. • Before Sunset 1:15, 5:10, 9:05; and De-Lovely 2:50, 6:45. • Hero Wed-Thurs, 12:55, 4:55, 8:55; and Ghost in the Shell 2 Wed-Thurs, 3, 7. • Sky Captain Fri-Tues, 3, 7; and Red Lights Fri-Tues, 1, 5, 9.

BRIDGE Geary/Blake. 267-4893, 777-FILM, #025. Blood Feast Sat, midnight. Garden State Fri-Tues, 7, 9:30 (also Sat-Sun, 2, 4:30). Stage Beauty Wed-Thurs, 4:30, 7, 9:30.

CENTURY PLAZA ♡ P South San Francisco, Noor off El Camino. (650) 742-9200. Call for times. Friday Night Lights, The Forgotten, The Grudge (starts Fri), Ladder 49, Raise Your Voice (Wed-Thurs), Shark Tale, Shall We Dance?, Shaun of the Dead, Surviving Christmas (starts Fri), Taxi, Team America, Woman, Thou Art Loosed (starts Fri).

CENTURY 20 ♡ Junipero Serra at John Daly Blvd, Daly City. (650) 994-7469. Call for times. Friday Night Lights, The Forgotten, The Grudge (starts Fri), Ladder 49, Mr. 3000 (Wed-Thurs), Resident Evil 2, Raise Your Voice, Shall We Dance?, Shark Tale, Shaun of the Dead, Sky Captain, Taxi, Team America, Surviving Christmas (starts Fri), Woman, Thou Art Loosed (starts Fri).

CLAY ♡ Fillmore/Clay. 267-4893, 777-FILM, #096. The Motorcycle Diaries 1, 4, 7, 10.

CORONET ♡ P Geary/Arguello. 752-

4400. Call for Fri-Tues shows and times. Ladder 49 Wed-Thurs, 1, 4, 7, 9:50.

EMBARCADERO CENTER CINEMA ♡ P 1 Embarcadero Center, Promenade level. 267-4893, 777-FILM, #154. Around the Bend Wed-Thurs, 12:10, 2:20, 4:40, 7:40, 10:10. Being Julia (starts Fri) Fri-Tues, noon, 2:30, 5, 7:30, 10. Garden State Wed-Thurs, 1:10, 4:30, 7, 9:30. Maria Full of Grace Wed-Thurs, 1, 4:20, 7:10 (no show Wed), 9:40; Fri-Tues, 1, 4:20, 7:20, 9:45. P.S. Wed-Thurs, noon, 2:30, 5, 7:20, 9:50; Fri-Tues, 12:10, 2:35, 4:50, 7:40, 10:10. Red Lights Wed-Thurs, 1:30, 4:50, 7:30, 10. Stage Beauty Fri-Tues, 1:30, 4, 7:10, 9:40. Vera Drake (starts Fri) 1:20, 4:10, 7, 9:50.

EMPIRE ♡ P West Portal/Vicente. 661-2539. Call for times. Being Julia (starts Fri), Garden State (Wed-Thurs), The Motorcycle Diaries, Taxi (Wed-Thurs), Vera Drake (starts Fri).

FOUR STAR Clement/23rd Ave. 666-3488. Call for Fri-Tues shows and times. Going Upriever Wed-Thurs, 3:10, 7:40, 9:30. Ju-On Wed-Thurs, 12:30, 5:05, 9:40. Tae Guk Gi Wed-Thurs, 2:20, 7. Vanity Fair Wed-Thurs, 12:30, 5.

GALAXY ♡ Sutter/Van Ness. 474-8700. Call for Fri-Tues shows and times. Face Wed-Thurs, 1:10, 4, 7:20, 10:10. I Heart Huckabeees Wed-Thurs, 12:45, 1:45, 3:30, 4:30, 6:15, 7:15, 9, 10. What the #\$! Do We Know? Wed-Thurs, 1:20, 4:10, 7, 9:45.

KABUKI 8 ♡ P Post/Fillmore. 931-9800. Call for times. The Forgotten, Friday Night Lights, Hero (Wed-Thurs), Raise Your Voice, Shall We Dance? (starts Fri), Shark Tale, Sky Captain, Team America (starts Fri), Taxi, Wimbledon (Wed-Thurs).

LUMIERE ♡ P California/Polk. 267-4893, 777-FILM, #097. A Dirty Shame Wed-Thurs, 7, 9:30, 9:45. Napoleon Dynamite 4:45, 7 (Fri-Tues 7:15), 9:20 (also Fri-Sun, 1:30). Primer Wed-Thurs, 5:15, 7:15, 9:30. Tarnation Fri-Tues, 5, 7:30, 9:40 (also Fri-Sun, 1, 3). Testosterone (starts Fri) 4:30, 7,

9:30 (also Fri-Sun, 1:45).

METREON ♡ Fourth St/Mission. 369-6200. Call for shows and times.

METRO Union/Webster. 931-1685. Call for Fri-Tues shows and times. Shall We Dance? Wed-Thurs, 2, 4:30, 7, 9:30.

1000 VAN NESS ♡ P 1000 Van Ness. 931-9800. Call for times. Collateral (Wed-Thurs), The Final Cut (starts Fri), First Daughter (Wed-Thurs), The Forgotten, Friday Night Lights, Hero, Ladder 49, The Last Shot (Wed-Thurs), Raise Your Voice, Resident Evil 2 (Wed-Thurs), Shall We Dance? (starts Fri), Shark Tale, Shaun of the Dead, Sky Captain, Taxi, Team America (starts Fri), Vanity Fair (Wed-Thurs).

OPERA PLAZA ♡ P Van Ness/Golden Gate. 267-4893, 777-FILM, #028. Before Sunset Wed-Thurs, 2:45, 5, 7:30, 9:50; Fri-Tues, 2:45, 7:30. Dig! Wed-Thurs, 4:30, 7, 9:30. A Dirty Shame Fri-Tues, 4:15, 9:20. Ghost in the Shell 2 Wed-Thurs, 2:15, 4:45, 7:15, 9:40. Primer Fri-Tues, 4:45, 9:40. Remember Me, My Love Wed-Thurs, 2:30, 5:30, 8:15; Fri-Tues, 2:30, 5:15, 8. Rick (starts Fri) 2, 7. Stella Street (starts Fri) 2:15, 4:30, 7:15, 9:30.

STONESTOWN ♡ P 19th Ave/Winston. 221-8182. Call for Fri-Tues shows and times. Napoleon Dynamite Wed-Thurs, 1:30, 4, 7:15, 9:30. What the #\$! Do We Know? Wed-Thurs, 1:15, 3:45, 7, 9:30.

VOGUE ♡ Sacramento/Presidio. 221-8183. Call for Fri-Tues shows and times. Shark Tale Wed-Thurs, 12:30, 2:45, 5, 7:15, 9:30.

Oakland

GRAND LAKE ♡ P 3200 Grand, Oakl. (510) 452-3556. Call for Fri-Tues shows and times. Ladder 49 Wed 1, 4:15, 7:15, 9:45; Thurs, 1, 9:45. Napoleon Dynamite Wed-Thurs, 5, 7:10, 9. Shark Tale Wed-Thurs, 11:45a, 12:45, 2, 3, 4:30, 6, 7 (no show Wed), 8:15, 9:15 (no show Wed), 10:15. Surviving Christmas (starts Fri),

Taxi Wed-Thurs, Noon, 2:30, 5, 7, 9:35.

JACK LONDON STADIUM 100 Washington, Jack London Square, Oakl. (510) 433-1320. Call for Fri-Tues shows and times. The Forgotten Wed-Thurs, 1:15, 3:30, 5:45, 7:50, 9:55. Friday Night Lights Wed-Thurs, 11:40a, 2:20, 5, 7:40, 10:20. Ladder 49 Wed-Thurs, 11:30a, 2:05, 4:45, 7:25, 10:05. Raise Your Voice Wed-Thurs, 11:35a, 2, 4:30, 7:05, 9:35. Shall We Dance? Wed-Thurs, 11:45, 2:10, 4:50, 7:15, 9:40. Shark Tale Wed-Thurs, Noon, 1, 2:20, 4:40, 7, 9:15. Shaun of the Dead Wed-Thurs, 3:15, 5:35, 8, 10:25. Team America Wed-Thurs, 12:10, 2:40, 5:15, 7:45, 10:15.

PARKWAY 1834 Park, Oakl. (510) 814-2400. A Dirty Shame Wed, 9:15; Fri, 6:30; Sat-Sun, 6; Mon, 9:15. Garden State Fri-Tues, 7, 9:45. • Godzilla vs. The Sea Monster Thurs, 7:30; and The Lost Skeleton of Cadavera, Hero Wed-Thurs, 7 (also Sat 3:30). Lest We Forget Sun, 3. Maria Full of Grace Wed, 6:30. Resident Evil 2 Wed-Thurs, 9:45. The Rocky Horror Picture Show Sat, midnight. Sky Captain Fri, 9:15; Sat-Sun, 9; Mon-Tues, 6:30.

PIEDMONT ♡ Piedmont/41st St, Oakl. (510) 843-3456, 777-FILM, #020. I Heart Huckabeees Fri-Tues, 4:15, 7:15, 9:40 (also Fri-Sun, 1:15). The Motorcycle Diaries Fri-Tues, 3:45, 6:45, 9:30 (also Fri-Sun, 1). Stage Beauty Wed-Thurs, 4:15, 7, 9:40; Fri-Tues, 4, 9:10. What the #\$! Do We Know? Wed-Thurs, 4, 6:30, 9:10; Fri-Tues, 6:30 (also Fri-Sun, 1:30).

Berkeley area

ACT I AND II ♡ P Center/Shattuck, Berk. (510) 843-3456, 777-FILM, #012. Primer Wed-Thurs, 8, 10. Stage Beauty Wed-Thurs, 7, 9:30. Tarnation 7:15, 9:30 (also Fri-Sat, 11:30a; Sat-Sun, 12:15, 2:30, 4:45). Vanity Fair Fri-Tues, 8 (also Sat-Sun, 2:10, 5). Willy Wonka and the Chocolate Factory Fri-Sat, midnight (also Sat-Sun, noon).

ALBANY ♡ 1115 Solano, Albany. (510) 843-3456, 777-FILM, #013. Being Julia (starts Fri) 6:15, 8:35 (also Fri-Sun, 1:30, 4:15, 7:10, 9:35). The Motorcycle Diaries 6, 8:45 (also Fri-Sun, 1:15, 4, 6:45, 9:30). Vanity Fair Wed-Thurs, 5:30, 8:30.

AMC BAY STREET 16 5614 Shellmound, Emeryville. (510) 457-4262. Call for shows and times.

CALIFORNIA ♡ P Kittredge/Shattuck, Berk. (510) 843-3456, 777-FILM, #015. I Heart Huckabeees 1, 2, 3:30, 4:30, 6, 7, 8:30, 9:30. Shaun of the Dead 2:30, 5, 7:30, 9:45.

EMERY BAY ♡ P 6330 Christie, Emeryville. (510) 420-0107. Call for Fri-Tues shows and times. A Dirty Shame Wed-Thurs, 1:20, 3:30, 5:40, 7:50, 10:20. The Forgotten Wed-Thurs, 12:45, 1:45, 3:10, 4:30, 5:30, 7, 7:45, 9:30, 10:10. Garden State Wed-Thurs, 1:15, 4:10, 7:20, 9:50. Ladder 49 Wed-Thurs, 1, 2, 4, 4:45, 7, 7:50, 9:45, 10:30. Mr. 3000 Wed-Thurs, 12:40, 3:15, 5:40, 8:10, 10:30. Raise Your Voice Wed-Thurs, 12:30, 3, 5:30, 8, 10:25. Sky Captain Wed-Thurs, 1:30, 4:15, 7:30, 10, 8, 10:25.

OAKS ♡ 1875 Solano, Berk. (510) 526-1836. Call for Fri-Tues shows and times. Shark Tale Wed-Thurs, 7:15, 9:30. • Soldiers Pay Wed-Thurs, 8, 11; and Unconstitutional Wed-Thurs, 6:45, 9:45; and Unprecedented Wed-Thurs, 8:40.

ORINDA ♡ 4 Orinda Theater Square, Orinda. (510) 254-9060. Call for Fri-Tues shows and times. Going Upriever Wed-Thurs, 6:30. I Heart Huckabeees (starts Fri). Shark Tale Wed-Thurs, 7, 9. Surviving Christmas (starts Fri), Vanity Fair Wed, 8:15.

SHATTUCK CINEMAS ♡ P 2230 Shattuck, Berk. (510) 843-3456, 777-FILM, #024. Around the Bend Wed-Thurs, 3:05, 5:10, 7:15, 9:20. Garden State 2:15, 4:45, 7:20 (Fri-Tues, 7:10), 9:50. Ghost in the Shell 2 Wed-Thurs, 2:50, 5:05, 7:30, 9:55; Fri-Tues, 4:40, 9:30. Going Upriever Wed-Thurs, 3:10, 5:15, 7:20, 9:25; Fri-Tues, 2:05, 6:45. The Grudge (starts Fri) 3:10, 5:20, 7:30, 10 (also Fri-Sun, 1). Ladder 49 Wed-Thurs, 2, 4:30, 7:05, 9:45. Maria Full of Grace 4:15, 6:50, 9:15 (also Fri-Tues, 1:45). Napoleon Dynamite Wed-Thurs, 2:50, 5:05, 7:30, 9:55. Remember Me, My Love Wed-Thurs, 4, 6:45, 9:35; Fri-Tues, 4, 6:40, 9:20 (also Fri-Sat, 1:20). Rick (starts Fri) 2:10, 7:05. Stella Street (starts Fri) 1:25, 3:25, 5:25, 7:25, 9:25. Team America Wed-Thurs, 2:05, 3, 4:35, 5:30, 7, 8, 9:30; Fri-Tues, 2, 3:30, 4:30, 6, 7:15, 8:30, 9:40 (also Fri-Sun, 1:05). Vera Drake (starts Fri) 1:15, 4:10, 7, 9:45.

UA BERKELEY ♡ 2274 Shattuck, Berk. (510) 843-1487. Call for Fri-Tues shows and times. The Forgotten Wed-Thurs, 1:15, 3:30, 5:45, 7:55, 10:05. Friday Night Lights Wed-Thurs, 1:45, 4:30, 7:15, 10. Raise Your Voice Wed-Thurs, 1, 4:15, 7, 9:30. Shall We Dance? 12:15, 2:45, 5:15, 7:45, 10:15. Sky Captain Wed-Thurs, 2, 4:45, 7:10, 9:40. Taxi Wed-Thurs, 12:30, 2:45, 5, 7:30, 9:45. What the #\$! Do We Know? Wed-Thurs, 1:30, 4, 6:30, 9:15. ♡

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Accidental lake

On a 50-mile stretch of Highway 111 between Palm Springs and Mexicali, only an unsuspecting (or air conditioner-less) motorist is likely to lower a window and brave the heat. Anyone who does will be hit by a noxious blast of sulfur whose provenance is an idyllic yet oddly placed body of water to the west.

The Salton Sea, a 376-square-mile accidental lake smack in the middle of the southern California desert, is as much an abomination as it is a treasure, a curiosity, and a hell of a place to sip 90¢ drafts while breaking up the monotony of a long drive. Formed 99 years ago when water being diverted to farms from the Colorado River flooded the Salton Sink, the "sea" is actually California's largest lake.

Animals don't seem to mind the smell. More than 400 bird species visit at various seasons, a handful of introduced fish species swim in the salty abyss, and tortoises and bighorn sheep inhabit the surrounding land. And visiting humans who can handle it will find recreation and entertainment of an offbeat variety.

Once a draw for affluent vacationers, the Salton Sea is no longer your typical holiday destination. Another round of flooding in the mid-'70s, this one caused by storms, led to the closure of its waterfront resorts, and the lake's steadily increasing salinity now makes swimming more of an eye-burning endeavor than a refreshing pastime. Still, you can take a self-guided tour of the skeletons of resorts where the wealthy once fished, boated, swam, and lounged. There may come a day when the boarded-up beach resorts make way for the tract housing that comes with SoCal sprawl, but for now it's a place to bring a camera, a tall can, a sense of humor, a love of nature, and an appreciation for towns built on misplaced dreams.

Salty dikeards still fish the murky waters, whose depths — 51 feet at the deepest point — are rumored to hide a Spanish galleon and the homes of unlucky turn-of-the-20th-century residents. The current crop of locals — those who stayed after the floods, their offspring, and new arrivals, many of them recent immigrants — call the area home for reasons ranging from affordability to solitude. A network of communities with names like Bombay Beach and Desert Shores, the area is an easy commute to the border towns of Calexico and El Centro to the south and the ever-growing Coachella Valley to the north. Land and houses are relatively cheap, and there's no traffic to worry about.

During the winter, 70-degree temperatures entice visitors from colder climates to the half dozen campgrounds that line the lake's eastern shore, as well as to the R.V. parks and few remaining hotels scattered around the perimeter. Summer is a different story, when the thermometer rises above 100 degrees each day.

Basic provisions can be found in the surrounding towns, each being equipped with a mini-mart; veggie fare, microbrews, and chips more exotic than barbecue are better bought somewhere to the west. Likewise, you'll find taverns in which to strike up conversations with locals about the dramatic weather patterns, but the best nightlife might be a crackling fire, incessant crickets, and the six-pack you picked up on the road. Dining out on anything other than burritos, pizza, or something microwaved by a bartender is probably not worth it.

Those are minor considerations, though — and part of what makes the Salton Sea so amazing. If nature had never changed a resort into a semi-ghost town, frat kids would be stopping there instead of Lake Havasu, and the abandoned disco would be filled with sirens and Top 40 music instead of pigeons and eeriness. The night sky would be flooded with the light pollution that blocks out the stars in towns to the west; there'd be a golf course and a casino.

Which is not to say that all is perfect. Increased salinity, pollution from Mexicali's New River, and agricultural runoff have left the Salton Sea with a bad reputation — which isn't helped by 110-degree summer days when the beach is strewn with thousands of rotting fish carcasses, nor by birds literally dropping from the sky, as they did during a mid-'90s botulism outbreak. The state is working to release a restoration plan by 2006, a move defended by scientists and environmentalists and opposed by some fiscal conservatives who would prefer to see the reeking eyesore removed.

Granted, the Salton Sea isn't a likely destination point. But for travelers on desert roads to Arizona, Palm Springs, or Baja California, it offers the opportunity to pause, fight the smothering day with cheap beer, and wonder how the hell all that water got in the middle of the desert. ♦

Milan Gagnon entertains notions of a better life while shivering himself to sleep in an Idaho Falls basement. He can be reached at milangagnon@gmail.com.

Trip planner

Unless you're a diehard nature lover, the Salton Sea is best suited for day trips or overnights — when you're, say, picking up prescription drugs in Mexicali or hitting the links in Indian Wells. Direct route: take I-10 west from Los Angeles, exit on Hwy. 86 S. near Coachella, and follow the signs. Scenic drive: exit on Hwy. 111, follow it through Palm Springs, Palm Desert (birthplace of the "desert rock" scene), and Indio, the crumbling former center of Coachella Valley commerce.

For campground information call 1-800-444-PARK; during winter consider making reservations. Inexpensive lodging is available in Indio to the north and the communities stretching south to the border — or you could just party all night with off-duty military personnel in Mexicali. More expensive accommodations, along with food and nightlife, can be found in Palm Springs and Palm Desert. Salton Sea motels do exist, but many don't see regular business and focus on longer-term rentals.



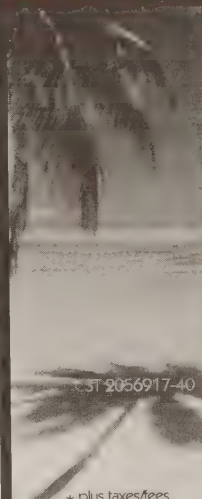
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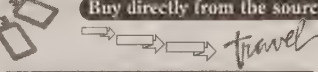
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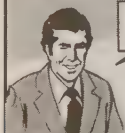
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Uri Amery, Journalist, Writer,
Peace Activist

Uri Amery was a founding member of both the Israeli Council for Israeli Palestinian Peace and of the independent peace movement Gush Shalom. Since 1948 Amery has advocated the setting up of a Palestinian state alongside Israel, and was the Israeli to establish contact with PLO leadership. Wurster Auditorium, UC Berkeley

Saturday, October 23

Free Live Music

FREE admission to see Singers, Songwriters, Performers, Musicians, DJs, Bands, live music by Tex Campbell and Jon Sugar, plus three live bands. Located at Magret, 4122 18th Street, San Francisco, 6:30 PM sponsored by Gay Artists and Writers Collective (GAWK).

Saturday, October 23

Potrero Hill History Night

The Potrero Hill Association of Merchants and Businesses and the Potrero Hill Archives Project invite you to the 5th Annual Potrero Hill History Night. Socialize and view exhibits from 6pm. Program begins at 7:30pm. Interviews with Potrero Hill old timers, an overview of Pier 70's history with Hill resident Ralph Wilson, Andrew Calkin, curator, Mission Dolores, Displays of historic Hill photographs and artifacts. Enola D. Maxwell Middle School of the Arts, 655 De Haro (at 18th St)

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Feminist Conference Announcement: "A Radically Different Worldview is Possible. The Gift Economy: Inside and Outside of Patriarchal Capitalism." Nov. 12-14, 2004, Las Vegas, Nevada. www.GiftEconomyConference.com (512) 444-1672. (AAN CAN)

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Sunday, October 31 Children's Halloween Parade

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*Source: 2001 Scarborough Research

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Oct. 20-26

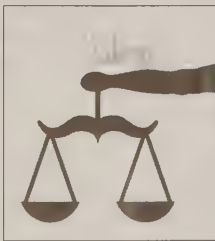
Aries (March 21-April 19)

Aries, you may have been trying to shove through something that's totally impervious to both your charm and your force. This week is a good time to regain your ground and let some clarity set in. Enjoy the break; the refueling will supply you with all the righteousness you need to push on again.

Taurus (April 20-May 20)

It's like you're having scarcity issues in the middle of a decadent feast, Taurus!

Sure, things are hard — we'll give you that much. But just 'cause things are breaking down a bit doesn't mean you get to dwell in fear. Start by acknowledging the massive abundance that is your life, and watch your scared feelings shrink.



Sagittarius (Nov. 22-Dec. 21)

You know that hole you've been feeling on the inside, Sag? The one that seems as big and empty as the crater left behind by

the meteor that killed the dinosaurs? There's nothing you can do to fill it this week. Focus on cultivating a sense of internal peace and an environment that supports it, for your future.

Capricorn (Dec. 22-Jan. 19)

There's a lot of letting go to get done, Capricorn. There are bunches of changes to implement. And your most important tool for these tasks is a big-ass sense of humor. As long as you can emit a healthy chuckle every few minutes, you're good to go. The ground beneath you is solid, and you're in your earthy element.

Aquarius (Jan. 20-Feb. 18)

Aquarius, this is a great time to invest! Invest in what, you ask? Well, you've already done a smashing job of establishing security for yourself, and having accomplished quite a bit, you're inspired to keep skipping forward. Put some thought into what you value most, because you're going to be called on to choose your next move.

Pisces (Feb. 19-March 20)

Pisces, the fire is lit, and it's under your ass. We see you raring to go, but certain relationships are holding you back and causing that fine ass of yours to get singed. Who are these fools slowing your roll? Perhaps it's just the universe redirecting your ram-bunctious energy. ✦

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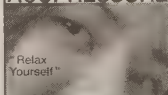
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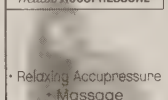
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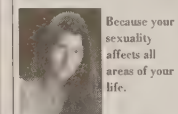
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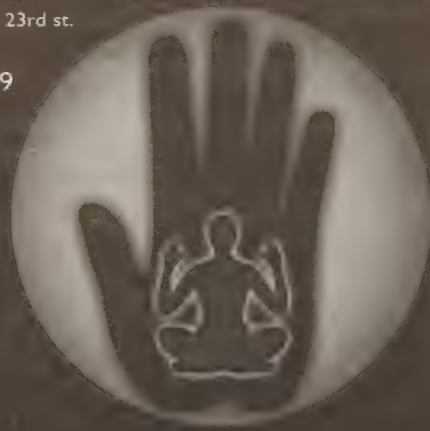
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CITATION FOR CONSERVATORSHIP

Attorney or party without atorney: Nancy P. Roberts, 5411 Old Gulch Rd., San Andreas, Calif. 95249, 209/754-3807. Attorney for: Pro Per. SUPERIOR COURT OF CALIFORNIA, COUNTY OF CALAVERAS, 890 Mountain Ranch Rd., San Andreas, CA, 95249. Branch Name: Upper Civil Probate Division. CONSERVATORSHIP OF THE PERSON AND ESTATE OF JENNY LIND CASE PROPOSED CONSERVATEE CASE NUMBER PR6572. THE PEOPLE OF THE STATE OF CALIFORNIA, TO JENNY LIND CLOSE: 1) You are hereby cited and required to appear at a hearing in this court, DUANE MARTIN JUDGE, November 2, a.m., Dept. 5. Address of court same as noted above. And to give any legal reason why, according to the verified petition filed with this court, you should be found to be unable to provide for your personal needs, unable to manage your financial resources, and by reason thereof, why the following person should not be appointed conservator of your person and estate. 2) A conservatorship of the person may be created for a person who is unable properly to provide for his or her personal needs for physical health, food, clothing or shelter. A conservatorship of the property (estate) may be created for a person who is unable to resist fraud or undue influence, or who is substantially unable to manage his or her own financial resources. "Substantial inability" may not be proved solely by isolated incidents of negligence or improvidence. 3) At the hearing a conservator may be appointed for you. The appointment may affect or transfer to the conservator your right to contract, to manage and control your property, to give informed consent for medical treatment, to fix your place of residence, and to marry. You may also be disqualified from voting if you are found to be incapable of completing an affidavit of voter registration. The judge or the court investigator will explain to you the nature, purpose, and effect of the proceedings and answer questions concerning the explanation. 4) You have the right to appear at the hearing and oppose the petition. You have the right to hire an attorney of your choice to represent you. The court will appoint an attorney to represent you if you are unable to retain one. You must pay the cost of that attorney if you are able. You have the right to a jury trial if you wish. 5) (For limited conservatorship only) You have the right to oppose the petition in part by objecting to any or all of the requested duties or powers of the limited conservator. M.B. Todd, Clerk, by K. Whitling, Deputy. Publishing dates: September 29, October 6, 13, 20, 2004. L#385306

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0279816-00 The following person is doing business as ZERPA'S JANITORIAL SERVICES, 1249 D Exposition Dr., San Francisco, CA 94130; Pedro Emiliano Zerpa Malca, 1249 D Exposition Dr., San Francisco, CA 94130. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/27/04. Signed: Pedro Zerpa. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on August 27, 2004. September 29, October 6, 13, 20, 2004. L#385302

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0279525-00 The following person is doing business as KITIMUSIC, 1157 Bowdoin St., San Francisco, CA 94134; VC Sounds — LLC CA, 1157 Bowdoin St., San Francisco, CA 94134. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 09/24/04. Signed: Marco A. Diaz, Co-Owner, VC Sounds LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on September 24, 2004. September 29, October 6, 13, 20, 2004. L#385304

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0279364-00 The following person is doing business as FIREFLY PRODUCTIONS, 2377 San Jose Ave #16, San Francisco, CA 94112; Anthony Young, 4244 Judah #1, San Francisco, CA 94122; Jason Lind, 4244 Judah #1, San Francisco, CA 94122. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 9/17/04. Signed: Anthony Young. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on September 17, 2004. September 29, October 6, 13, 20, 2004. L#385301

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0279278-00 The following person is doing business as ODEON, THE BAR, 3223 Mission St., San Francisco, CA 94110; Nasser and Price, LLC CA, 3359 Cesar Chavez, San Francisco, CA 94110. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 04/09/1999. Signed: Nasser and Price, LLC, in Rinaldi, Managing Member. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret T. Yu on September 15, 2004. September 29, October 6, 13, 20, 2004. L#385303

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0279442-00 The following person is doing business as THAI CHEF 2, 4133 18th Street, San Francisco, CA 94114; Thai International Business, Inc./California, 1290 39th Ave., San Francisco, CA 94122. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed: Narongchai Wirattawong, President, Thai International Business, INC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on September 22, 2004. September 29, October 6, 13, 20, 2004. L#385305

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0279466-00 The following person(s) is doing business as POWERSIA RECORDINGS, 140 Haight St., Suite #4, San Francisco, CA 94102; Mike Jalali, 140 Haight St., Suite #4, San Francisco, CA 94102; Nera Nava, 140 Haight St., Suite #4, San Francisco, CA 94102. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 06/01/04. Signed: Mike Jalali. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on September 22, 2004. October 6, 13, 20, 27, 2004. L#390101

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0279331-00 The following person is doing business as PARAGRAPH MEDIA, 654 Chenery St., San Francisco, CA 94131; Coloruna, LLC CA, 654 A Chenery St., San Francisco, CA 94131. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 09/08/04. Signed: Vanessa Viray, Partner Coloruna, LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on September 16, 2004. October 6, 13, 20, 27, 2004. L#390102

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0279562-00 The following person is doing business as CITY PRODUCE, 174 Sixth St., San Francisco, CA 94103; Mohamed A. Gubary, 4228 Green Knoll Rd., Salida, CA 95368; Harnood A. Mosleh, 401 Capp Street, San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed: Mohamed A. Gubary. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on September 27, 2004. October 6, 13, 20, 27, 2004. L#390103

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0278714-00 The following person is doing business as PRESIDIO CHOCOLATE COMPANY, 3015 Washington Street, San Francisco, CA 94115; Gregory M. Hribar, 3015 Washington Street, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed: Gregory M. Hribar. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas, on August 24, 2004. October 6, 13, 20, 27, 2004. L#390104

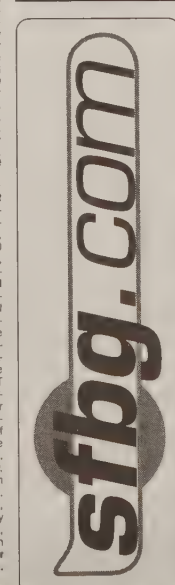
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0280024-00 The following person is doing business as ROAD HOUSE COFFEE CO., 5191 Third Street, San Francisco, CA 94124; Elpidio Gomez, 1488 Van Dyke Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed: Elpidio Gomez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on October 15, 2004. October 20, 27, November 3, 10, 2004. L#390102

IN THE TRIBAL COURT OF THE CONFEDERATED TRIBES OF SILETZ INDIANS OF OREGON, IN THE MATTER OF THE CHANGE OF NAME OF: LINDA TILLER, Petitioner, to LINDA MARTIN-TILLER, Case No. NC 04-05, NOTICE OF HEARING FOR NAME CHANGE. Based upon the petition filed in this case, the above-entitled Court will consider the name change request of petitioner on the 16th day of September, 2004, at 2:00 p.m. in Tribal Court Room of the Siletz Tribal Court, 201 SE Swan Avenue, Siletz, Oregon at which time objections of interested persons will be heard. Petitioner shall post written notice of the time, place and subject of said hearing shall be posted for 14 days, in a public place located in the county of residence of the Petitioner. This shall be done prior to the hearing, and Petitioner shall file an Affidavit, prior to the hearing, stating that Petitioner did post written notice as required. Dated this 17th day of September, 2004. Signed: Linda Tiller. Publishing dates: October 13, 20, 2004. L# 390203

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC - 04 - 541557, SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 MCALLISTER STREET, ROOM 103, SAN FRANCISCO, CA 94102. THOMAS A. LOOS, TO ALL INTERESTED PERSONS: THOMAS A. LOOS filed a petition with this court for a decree changing names as follows: present name THOMAS ANDREW LOOS to proposed name TAL SPINAD. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: Nov. 23, 2004, Time: 9:00 AM, room 218. Dated September 22, 2004. Signed: Gordon Park-Li, Clerk, Christina E. Bautista, Deputy Clerk. Signed: Donna J. Hitchens, Judge of the Superior Court on September 22, 2004. October 6, 13, 20, 27, 2004. L# 390105

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC - 04 - 541563, SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 MCALLISTER STREET, ROOM 103, SAN FRANCISCO, CA 94102. JAMES COLBERT III TO ALL INTERESTED PERSONS: WARREN JAMES COLBERT III filed a petition with this court for a decree changing names as follows: present name WARREN JAMES COLBERT III to proposed name JACQUALLY COLBERT. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: Nov. 23, 2004, Time: 9:00 AM, room 218. Dated September 23, 2004. Signed: Gordon Park-Li, Clerk, Christina E. Bautista, Deputy Clerk. Signed: Donna J. Hitchens, Judge of the Superior Court on September 23, 2004. October 13, 20, 27, November 3, 2004. L# 390201

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person has abandoned the use of the fictitious business name known as: THE VOICE STUDIO Located at: 1399 18th St., San Francisco, CA 94115. The fictitious business name referred to above was filed in the County of San Francisco under File# 2000-0239967 on: 02/03/2000. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): DAVID STROUD, 303 Missouri, San Francisco, CA 94107. This business was conducted by an individual. Signed David Stroud, Owner. Dated: September 28, 2004 by Maribel Jaldon, Deputy County Clerk. October 13, 20, 27, November 3, 2004. L#390202



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- 1) A copy of your Filed Statement
- 2) One of the following payment methods: * Credit card information (card number, name as it appears on the card, and billing address) * Check for \$100 made out to the San Francisco Bay Guardian. * Cash. This payment method is only available if you are coming into our office to submit your notice.
- 3) Your phone number
- 4) The address you would like the Proof of Publication to be mailed to.

You may submit this information via mail, fax or by coming into our office.

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Please contact Alex at (415) 487-2517 or Alex@sfbg.com with any questions.

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SWEET AND CARING
Hispanic-American SWF, 62, 5'1", 100lbs, slim, brown/brown, med WM complexion, nice-looking seeks Irish-Catholic gentleman 65+, to share nature walks, travel, literature and maybe marriage. **22494945**

SWEET AND SINGLE
Female, 57, 5'5", blonde/blue, N/S, easygoing, enjoys walking, the beach. Seeking man, 45-55, for friendship maybe more. Horatio please call back. **22434857**

CIRCLE THIS AIN
SWF, 35, 5'4", brown/hazel, likes being happy, fills life with happy people. Looking for SM, 30-40, who believes life is meant to be enjoyed and explored. **22462120**

BEAUTIFUL, FRIENDLY
SWF, 29, in search of sensitive man, 40-68, with big heart, for possible relationship. **22484417**

WANTED: BRITISH OR AUSTRALIAN
American beauty, 35, 5'7", 120lbs, blue eyes, long hair, very pretty, intelligent, fun, ISO WM, 29-40, 5'11", handsome, fun, smart, into music. Belief in your self and God a plus! **22434466**

Warm, witty, wise SWF, 64, N/S, seeks SM, 57-72, N/S, loves life, with eclectic interests, who is liberal and animals. **22565830**

LET'S AM, BABY
Cute, cuddly, sensitive, open-hearted SWF, 50s, petite, slender, fit, Peacemaker, enjoys music, yoga, health, laughter. Seeking gentle, loving, communicative, healthy SM, similar interests, for fun, jamming, possible romance. **22563315**

WOMAN IN KIDNEY
SWF, 43, Scorpio, N/S, 5'7", 135lbs, children grown, seeks WM, 35-46, N/S, medium-large build, who enjoys concerts, camping, canoeing, clubs, time at home, dining. **22480565**

GREAT LITTLE PACKAGE
SWF, 58, 5'5", trim, attractive, fun-loving, enjoys music, reading, cooking, traveling, adventures. Seeking SM, 55-69, for honest, caring, romantic relationship or friendship. **22393921**

Great catch, SWF, 5'6", 115lbs, eyes sparkle, bright, long auburn hair, enjoys history, arts, travel. Seeking SM, 55+, tall, N/S, successful, romantic. Ready for LTR. **2214329**

Widowed WF, 54, 5'4", attractive, N/S, loves good food, wine, and more. Seeking intelligent man, 50-68, for LTR, possibly more. **2256013**

ADD TO MY LIFE
SF, 40, N/S, enjoys Mexican food, sports, staying fit. Looking for SF, 35-45, who is well-rounded, enjoys life. **2214737**

ARTIST/DESIGNER?
Pretty, artistic, free-spirited, intelligent, spiritual AF artist. Seeks attractive, creative, Arts professional, to bring me flowers, wine, dine, dance, dream, travel and create beautiful life. 45-55, 5'9", race open, N/S. **2251799**

SOMEONE REAL
SWF, 39, 5'4", 115lbs, affectionate, sweet, sensitive, honest, loyal, playful, young-at-heart, loves cuddling, music, quality time. You're fit, race open, possess some qualities. Friendship, possible LTR. **22464974**

TRY ME
SF, 27, 5'6", light brown/white, enjoys scenic drives, Mexican and Chinese cuisine. Seeking outgoing, affectionate SF to share the good times in life. **22468375**

CHINESE, JAPANESE, FILIPINA
50, petite, slim, attractive, hip, spunky, playful, well educated, world traveler. Seeking fit SWPM, with sense of style, cool headed, affectionate, for fun adventures, friendship, possibly romance. **22565898**

SOUTHERN BEAUTY
SF, 32, good sense of humor, fit, happy, seeking secure man, who enjoys music, sports, laughter, for LTR. **2256477**

SEXY ARTIST
Female, 32, 5'6", 115lbs, outgoing, seeks lasting relationship with man, 30-45, who enjoys out doors and gourmet cuisines. **2254687**

DIETETIAN
Attractive, sexy, adventurous, amorous SWF, 42, full-figured, smoker, former actress, seeks generous, open-minded man, 42-50, for dating. **2244202**

BLUE-VEIN DURETY
SF, 44, professional, blonde, petite, music lover with great sense of humor, seeks LTR with good natured male. **2256586**

Petite, attractive SHF, financially secure, enjoys music, dancing, walks, art, good conversation, San Fran. Seeking well-educated, N/S, 55-63, N/S, **22651494**

SELECTIVELY SEXY
You are a gentleman, 65+, caring but not controlling, fit but not fat, intelligent, but not arrogant, cultured but not snobbish. **2238859**

PHONICS ON THE BEACH
SBF, 49, 5'6", 120lbs, enjoys movies, quiet evenings, cuddling, dining in and out, spectator sports, music. Seeking SM, 44-55, sense of humor, similar interests, companion-ship. **22423625**

BEAUTY AND BRAINS
Energetic, positive, fun 38, 5'5", 106lbs, SF seeks committed/trip and values man who likes weekend trips and values honesty. **2212053**

23 WORDS
Spiritual artistic, independent, nature and animal lover, metaphysical, non-traditional, compassionate, seeker, diverse, cultural events, museums, books, music, 50, earthy, beautiful, round, city-dweller. **2203508**

TRY TO MEET ME
SBF, 49, Cancer, smoker, full-figured, would love to meet a man, 29-40, for friendship, maybe more. Enjoy movies, walks around the lake, trying new things. **2235966**

CALIFORNIA TRAMP
SF, 41, smoker, no children, looking for SF, 25-30, to share my free time with. **2238884**

TRAC ME AROUND THE WORLD
Attractive SBF, 33, 5'3", seeks emotionally available WM, with SM, tender and compassionate, for LTR. Seeking friendship, love, passion, intimacy, exploration, travel, adventure and honesty. **2249921**

LOOK ME UP
SF, 43, attractive and sexy, 5'4", enjoys fitness, dining, romantic nights. Seeking WM, 30-45, who enjoys outgoing, open-minded and fun, to share the good times. **2271492**

PETITELY MID-WESTERNER
SF, 37, down-to-earth, good-humored, seeks lasting relationship with, honest, active man, who enjoys travel. **2261918**

ANYONE OUT THERE?
SF, 50, suburban/brown, attractive, enjoys going to movies, coffee houses, travel, a nice night out on the town, fine dining. Wishing to meet a kind, Dark-haired, well-dressed, Christian gentleman, N/S, 6'4", for sharing all that life offers. **22403413**

INDEPENDENT
Intelligent, romantic, very attractive SBF, 50, self-sufficient, with sense of humor, Capricorn, N/S, fit, likes hiking. Seeking SM, 42-65, N/S. **22411048**

DEMIANING OF YOU
College-bound SBF, 21, 5'6", average build, smoker, enjoys art, communication, ISO SHM, 21-34, smoker, for fantastic relationship. **22418607**

SWEET, SMART, SEXY
Pretty, secure, 31, 5'5", 110lbs, seeks lasting relationship with a man, 32-49, who enjoys laughter, music, the outdoors. **2242842**

WONDERFUL WOMAN
youthful SWF, 52, 5'5", 140lbs, 4-nationally, emotionally intelligent, considerate and devoted. Likes music, reading, walks, movies, fairs, travel, outside smoker. Seeking WM of good character. **22423626**

VERY SOCIAL
SHF, 19, 5'5", brown/brown, slim build, N/S, enjoys the gym and Mexican cuisine. Seeking HR, 18-21, for friendship. **22425192**

CALL, LET'S TALK!
SF, 49, sales manager, enjoys playing piano, music, concerts, fine dining, walking my dog, fresh air, hiking, camping. Seeking SM, 35-60, with same interests. **22434252**

GREAT CATCH!
SBF, 37, fun-loving, sincere, loving, sweet, enjoys movies, concerts, movies, pool and more. Seeking similar SF to share these. **22484061**

SMILE, I'M SUGGESTING...
to be with a good SWM, 55, very athletic, good-looking, have hair/teeth. Sagittarius, N/S, seeks SWF, 49-60, SOH, very fit, financially secure, enjoys the ocean, travel. N/S. **22423632**

A DANCE CATCH
DWM, 50s, 5'10", 150lbs, sensual, blue, curly hair, very fit with a special SF, 40s, very attractive, slim, nice shape. Looking for something permanent. **22453236**

25, 5'9", light brown complexion, good-looking, ISO a beautiful lady, long hair AF, who enjoys traveling, good food, fun. Friendship first. **2236488**

CALL ME
Affectionate, simple SBF, 27, 6'1", 150lbs, likes movies, time with friends. Seeking affectionate, fun, sociable SF who loves life and knows how to have fun. **22470227**

WOULD LOVE TO HEAR FROM YOU
SWM, 40, 5'1", brown/hazel, very honest, easygoing, and straightforward, nice, enjoys biking, seeking compatible SWF, 40-45, for dating. **22474549**

YOU ARE OUT THERE
SWM, 21, looking for a honest, open lady, 18-29, to share romantic walks and dinners, date, movie nights and possibly more. **22470669**

ARE YOU READY?
Down-to-earth, handsome SM, 61, 5'11", 200lbs, athletic, quiet times, everything with the right person. Seeks easygoing, warm SWF/AF for LTR. **22476724**

MY BEST SEKS ME
SWM, 35, 5'7", 161lbs, short brown hair, brown eyes, Cancer, N/S, loves to bowl, dine out, seeks LTR with woman, 29-36, N/S. **22476458**

HOW TRUE DIDN'T?
SHM, 25, 5'6", average build, Places, N/S, enjoys movies, dancing. Seeking attractive, fun-loving woman, 18-27, for friendship, possible romance. **22409520**

FAKE A CHANCE?
SM, 40, N/S, no children, would like to meet a SF, 25-30, never married, no kids, to start a relationship with. **22434811**

RECREATION REQUIRED FOR...
travel, adventure, romance. This feature writer, actor, and world traveler, 61, with good looks, sharp wit, seeks pretty, caring gal, 40-65, who loves blues music. **2275540**

PUSHER FORWARD AND TOWARD
Exciting Italian, 53, healthy, muscular and financially secure, seeks female, 41-51, for LTR. **22440059**

JUST FOR LIFE
SHM, 50, N/S, Mexican-American, handsome, copper complexion, enjoys biking, long walks, drives, dining, cooking, restaurants, swimming, jogging, seeks woman, 39-50, N/S, similar interests. **22474085**

ALL YOU HAVE TO DO
Friendly fellow, 22, 5'5", blond/blue, athletic build, Capricorn, Beatles fanatic, seeks female for friendship, good conversation, possible romantic relationship. **22486812**

WITTY, WORLDLY...
artistic, mature but not old, ready for new adventures with my new partner, who is a natural social mate. **2250212**

WARM-HEARTED
SWM, 45, 5'11", red hair, a woman, N/A, age/race open, for friendship and/or committed relationship. Must like dancing, cars and romance. **2242522**

NATURAL GENTLEMAN
Honest, very nice SWM, 40, 6', athletic build, smoker, easy to get along with, would like to meet similar woman, 35-47, w/honest life and caring nature. **22487700**

HAWAII'S LOWEST BEARING
Good-looking SWM, 50, 6'1", tall, blue, curly, loving, fun, spirited, fun-loving, sincere, down-to-earth, animals lover, N/S. Seeks honest SF, 45-55, who enjoys life and adventure for LTR. **22425192**

SEEK FOR YOURSELF
Affectionate, honest SM, 34, brown/blue, curly, loving, fun, with likes beaches, walks, shopping, the outdoors, cooking, relaxing at home. Seeking happy, sweet lady. **22477852**

ARE YOU OUT THERE?
SHM, 34, 5'5", 140lbs, black/brown, works construction, enjoys parties, drives, loves to go to movies, pool and more. Seeking similar SF to share these. **22484061**

SMILE, I'M SUGGESTING...
to be with a good SWM, 55, very athletic, good-looking, have hair/teeth. Sagittarius, N/S, seeks SWF, 49-60, SOH, very fit, financially secure, enjoys the ocean, travel. N/S. **22423632**

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JUST FOR LIFE
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ALL YOU HAVE TO DO
Friendly fellow, 22, 5'5", blond/blue, athletic build, Capricorn, Beatles fanatic, seeks female for friendship, good conversation, possible romantic relationship. **22486812**

BEARE WHAT YOU KNOW
SBM, 45, 5'11", red hair, a woman, Asian female, slim, knowledgeable, creative, kind and caring gentleman. Seeking a charming pretty lady, 50s-60s, to share similar interests. **22462878**

ASIAN FEMALE SOCIETY
DWM, 50, tall, handsome, college-educated, fit, financially secure, seeks partner to share life. Let's explore the bay area and beyond together. **22426617**

BUCKING STAR LADY
Tall, successful SWM, 45, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive AF, 25-45, for romance and LTR. **22301605**

WOMEN SEEKING WOMEN
SWM, 46, Virgo, seeks mature, African-American S/D, 32-60, for friendship, possible LTR. **2240491**

men seeking men
HM, early 50s, 5'6", 150lbs, wants to build a relationship based on respect, kindness, and affection, with massive male muscles. N/S. **22432624**

ALL MALES WANTED
SM, 29, 5'10", black/brown, average build, looking for GW/AM, 23-35, honest, sincere, fun-loving, wants to build a relationship, possible monogamous LTR. **2230385**

COULD IT BE ME?
Regular SWM, 23, 5'10", brown/blue, curly hair, very fit with a special SF, 40s, very attractive, slim, nice shape. Looking for something permanent. **22453236**

25, 5'9", light brown complexion, good-looking, ISO a beautiful lady, long hair AF, who enjoys traveling, good food, fun. Friendship first. **2236488**

CALL ME
Affectionate, simple SBF, 27, 6'1", 150lbs, likes movies, time with friends. Seeking affectionate, fun, sociable SF who loves life and knows how to have fun. **22470227**

WOULD LOVE TO HEAR FROM YOU
SWM, 40, 5'1", brown/hazel, very honest, easygoing, and straightforward, nice, enjoys biking, seeking compatible SWF, 40-45, for dating. **22474549**

YOU ARE OUT THERE
SWM, 21, looking for a honest, open lady, 18-29, to share romantic walks and dinners, date, movie nights and possibly more. **22470669**

ARE YOU READY?
Down-to-earth, handsome SM, 61, 5'11", 200lbs, athletic, quiet times, everything with the right person. Seeks easygoing, warm SWF/AF for LTR. **22476724**

MY BEST SEKS ME
SWM, 35, 5'7", 161lbs, short brown hair, brown eyes, Cancer, N/S, loves to bowl, dine out, seeks LTR with woman, 29-36, N/S. **22476458**

HOW TRUE DIDN'T?
SHM, 25, 5'6", average build, Places, N/S, enjoys movies, dancing. Seeking attractive, fun-loving woman, 18-27, for friendship, possible romance. **22409520**

FAKE A CHANCE?
SM, 40, N/S, no children, would like to meet a SF, 25-30, never married, no kids, to start a relationship with. **22434811**

RECREATION REQUIRED FOR...
travel, adventure, romance. This feature writer, actor, and world traveler, 61, with good looks, sharp wit, seeks pretty, caring gal, 40-65, who loves blues music. **2275540**

PUSHER FORWARD AND TOWARD
Exciting Italian, 53, healthy, muscular and financially secure, seeks female, 41-51, for LTR. **22440059**

JUST FOR LIFE
SHM, 50, N/S, Mexican-American, handsome, copper complexion, enjoys biking, long walks, drives, dining, cooking, restaurants, swimming, jogging, seeks woman, 39-50, N/S, similar interests. **22474085**

ALL YOU HAVE TO DO
Friendly fellow, 22, 5'5", blond/blue, athletic build, Capricorn, Beatles fanatic, seeks female for friendship, good conversation, possible romantic relationship. **22486812**

women seeking women
SF, 33, 5'2", 120lbs, enjoys Chinese food, action/comedy films, seeks fun, outgoing, real female to kick it with. **22434040**

SOMEWHERE, OUT THERE
GBF, 20, 5'3", Gemini, N/S, wishes to meet a wonderful woman, 18-35, who loves weekend getaways, for committed, passionate relationship. **22488184**

WVA!
SWF, outgoing, open-minded, seeking an outgoing, feminine SHF, 21, who enjoys clubbing and more. **22479575**

SEDS FIRST AND FOREMOST
SWF, 32, Leo, N/S, enjoys shopping, going out, dinner, seeks WF, 29-30, N/S, for friendship. **22479392**

BEAUTIFUL SOUL
SHF, 34, Leo, N/S, very outgoing, affectionate, feminine, enjoys movies, exercise, seeks woman, 25-34, with a beautiful soul, who is feminine, who enjoys life. **22841132**

WILD, CRAZY, SPONTANEOUS...
Loves Latin, Italian and Caribbean food, loves to dance, loves to party, loves to have fun, for friendship, possible romance. **2248720**

BECK IT WITH ME
Outgoing, sweetest 39, smoker, no kids, out of school, loves the voice of Marian Carey, seeks SWF, 24-35, for friendship, romance if it develops. **22416302**

WAGTAIL CALL ME
SF, 58, is looking for a woman to investigate a possible LTR. I do yoga and am a Buddhist practitioner. Interested? Let me know! **22420444**

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by straight, clean, attractive WM, 38, 6'1", 185lbs, North Bay. Looking for fun, adventure, good times. **2248253**

FREELY GET TOGETHER
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BECKING TITS
SM, 31, originally from France, straight, interested in TV/TS for friend or girlfriend. Am I the right one for you? **22455526**

MY HEARTS FOR YOU
Commitment-minded, fun and loving SM, 26 engineer by trade, enjoys Latin cuisine. Seeking that special Latin lady, 21-25, to share friendship and possible relationship. **22411390**

COULD OPENING AND SEXY
SM, 43, open-minded and honest, seeks beautiful, fit, TS, 18-28, for dating and possible relationship. **2248253**

INTELLIGENT, CLASSY
Middle-aged TV, 5'8", 135lbs, sexy, enjoys reading, classical music, seeks a gentleman for friendship. **22407641**

missed connections
LET'S DANCE
Jan, met you at Stern Grove, 7/18/04, enjoyed your energy, let's get together, enjoy dancing sometime. **2287190**

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SF GEMINI WANTED
Single female Gemini sought by single male Sagittarius for coffee, art, music, inspiration. **2250269**

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Small group forming to play Trivial Pursuit in cafes and possibly going for a meal afterwards. All levels of skill welcome! **2253106**

WEEK END
36, 6'1", brown/brown, fit, Sagittarius, seeks fun female for lunch, activities and whatever she wants in spades. **2250338**

SOCAL/NE GEMINI WANTED
by local/resident, SWM Sagittarius, 40, handsome body, smart, funny, alternative, queer-friendly. Must be available and like Thrillville. Vegetarian. **2267257**

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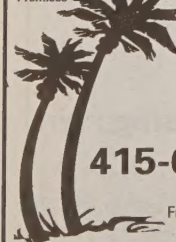
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